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ABSTRACT

This handbook on how to cut costs in college publications contains the following articles: "Stretching Your Publications Dollar: The Basics," by Kelvin J. Arden and William J. Whalen; "How to Print Cheaper," by M. Frederic Volkmann; "How Your Colleagues Cut Costs," by Robert S. Topor; "Printing Specifications: Writing Them Right," by M. Frederic Volkmann; "Small Shop Survival Manual," by Nancy Harper; "Ten Ways to Increase Your Productivity," by Arthur V. Ciervo; "Battle the Budget--and Keep the Client Happy," by Richard T. Godfrey; "Creativity Expands a Staff," by Carl T. Herrman; "Teaching Clients How to Cut Printing Costs," by Thomas W. Mailey; "Catalogs: Free or Fee," by Nancy Forni; "Quick-Print to the Rescue," by Vicki Wilson; "Automating Your Typesetting," by Ronald R. Day; "Bypass the Input Bottleneck," by Lester L. Metz; "WYLBUR Saved Our Sanity," by Nancy S. Brod; and "A Format System for Your Production Office," by William M. Schmitt and Anita Albert. (SW)

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How to Cut Publications Costs

Edited by Virginia L. Carter and
Patricia A. Alberger

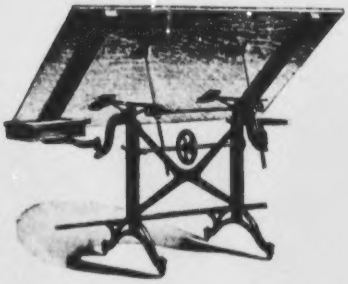

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TABLE OF CONTENTS

Stretching Your Publications Dollar: The Basics page 1
Kelvin J. Arden and William J. Whalen

How to Print Cheaper page 9
M. Fredric Volkmann

How Your Colleagues Cut Costs page 25
Robert S. Topor

Printing Specifications: Writing Them Right page 40
M. Fredric Volkmann

Small Shop Survival Manual page 48
Nancy Harper

Ten Ways to Increase Your Productivity page 53
Arthur V. Ciervo

Battle the Budget Early page 58
William F. Ahlstrom

Explaining Production Costs page 60
Sandra B. Ernst

Control the Budget--and Keep the Client Happy page 63
Richard T. Godfrey

Creativity Expands a Staff page 67
Carl T. Herrman

Teaching Clients How to Cut Printing Costs page 72
Thomas W. Mailey

Catalogs: Free or Fee page 74
Nancy Forni

Quick-Print to the Rescue page 78
Vicki Wilson

Automating Your Typesetting page 81
Ronald R. Day

Bypass the Input Bottleneck page 86
Lester L. Metz

WYLBUR Saved Our Sanity page 89
Nancy S. Brod

A Format System for Your Production Office page 95
William M. Schmitt and Anita Albert

STRETCHING YOUR PUBLICATIONS DOLLAR: THE BASICS

Kelvin J. Arden
Director of University Publications
Cornell University
and William J. Whalen
Director of Publications
and University Editor
Purdue University

> Be not the first by whom the new are tried,
> Nor yet the last to lay the old aside.
>
> Alexander Pope

No editor wants cheap publications. But everybody wants inexpensive ones. If cheap printing were the sole objective of a college publications program, we could simply advise black ink on white newsprint as the standard of excellence.

Such cheap publications may turn out to be the most expensive if they do not do the job they are supposed to do. You may not be able to afford cheap printing. If a particular publication fails to attract the quality students, funds, or public support desired, it is no bargain at any price.

The college or university editor should conduct a continuing missionary program to convince campus colleagues that printed material bearing the name of the institution should not be looked upon as something ephemeral, dispensable, secondary. The appearance of the publications of your institution may carry just as much weight with your various publics as the architecture and landscaping on campus. The editor must fight the idea that printing is the first and logical place to trim the institutional budget.

Meanwhile, the editor may have to use every trick of the printing trade to stretch the publications budget. Even after he or she has succeeded in establishing a positive climate for printing excellence, the editor will want to continue to devise ways and means to get more for the college's dollar.

Here are a number of ways in which experienced publications specialists have been saving money without sacrificing essential quality.

1. Edit copy, not proof. One sure way to trim printing costs is to tighten editing and adopt a hard-line policy on alterations. Someone has figured out that it may take a typesetter as many as 23 distinct operations to insert a comma in a

galley proof. If fiddling with copy in galley form is expensive, it is even more costly once the job has reached the page proof or press proof stage. An hour of typesetting may easily cost $25, and an idle press may cost several times this much. The more errors and style corrections you can catch before copy goes to the compositor, the less your jobs will cost.

One-time editorial decisions can effect long-time savings. For example, a decision to limit catalog course descriptions to, say, 35 words may save your institution thousands of dollars over a decade.

2. Plan publications well ahead of time. Printers who bid on short delivery jobs tack on whatever they will need to cover possible overtime pay. On the other hand, by extending your production schedules you will find quality printers who will offer low bids on your work, since they can use it as fill-in between rush jobs. The quality need not suffer, but the printer will be able to use equipment and personnel to better advantage and can pass some of the savings along to your institution.

3. Avoid frills. In many situations the use of odd sizes, blind embossing, fancy folds, four-color process, gold stamping, die cutting, special scoring, and the like is a waste of money. Make sure decisions to choose these options are sound from the standpoint of readability, good design, and economics.

4. Shop for design. If you get your design work done on the outside, shop around. Creative design work quoted at $40 to $60 an hour in New York or Chicago may cost half as much in a smaller city. Find young and eager designers who are building their portfolios and would like to include some samples from your school. Perhaps art and design professors in your own institution may do a good job on some of your publications, especially if they have production experience. The same holds true for faculty spouses with design training.

5. Pick type faces with care. Favor type faces that are large on the body; some 10 pt. faces are smaller in actual printed size than some 8 pt. faces such as Garamond. Choose faces with more characters per pica. In photocomposition specify light-to-moderate kerning. (Kerning refers to the reduction of white space between letters.) By adjusting the kerning, you can preserve readability but cut the length of copy by 3 to 5 percent.

6. Get more characters per page by changing the column measure. If you are setting a column 25 picas for a 6 x 9 book, you may wish to consider going to 28 or 29 picas. Even with smaller margins you will maintain readability with these measures and

provide ample white space. Sometimes you can trim costs by going to a slightly larger page size with a double column format.

7. Do your own camera-ready pasteups. You will pay $15 to $20 an hour (1978 prices) for pasteups in most print shops. Perhaps you can handle many of these jobs in your own shop. On one recent publication, a printer asked $240 to keyline a small booklet; a senior student in design did the work in six hours.

8. Use self-mailers. Ask yourself if an envelope is required to get your publication to its destination. If you can get by with a self-mailer, you save the cost of an envelope and stuffing. Most of the magazines you get at home come through the mails without envelopes or wrappers; your catalog and other publications will get to the readers in about the same condition with or without an envelope.

9. Get bids on all but the smallest jobs. If the publications office has the authority to solicit typesetting and printing bids, it should view the bidding process as a device to save money rather than as a bother. Perhaps small jobs under $300 or so may not be worth bidding out, but in most cases going through the bid process will save money.

Here are several guidelines: Never ask a printer to bid if you would not give the printer the job if he were low. Match your printing specifications with the vendor's equipment and personnel. Never limit yourself to vendors in a particular city or region if you can help it.

One small college in Michigan always sends out 10 bids on each job on the theory that at least one estimator will make a mistake. I don't recommend this practice.

10. Insist on realistic press runs. Some departments never seem to order enough copies of their publications, while others are hoarding theirs for the millenium. Here is a good use for a planning guide. If the originator of the publication sits down and works out a detailed distribution list, he or she may realize that no more than 2,000 people in the Western hemisphere could possibly be interested in attending the proposed symposium or enrolling in the new curriculum. The customer might have come to the publications office with the idea that 5,000 makes a nice round press run. On the other hand, the customer may discover that the total mailing lists will call for twice as many copies as first planned.

Point out the cost advantages of ordering an extra 1,000 copies at the time of the first press run, but do not talk customers into ordering excessive quantities. Even though an extra 1,000 copies may bring down the unit cost of the job, these extra copies do cost money to print, to ship, and to store. And they become a temptation for the customer to indulge in indiscriminate mailings.

11. Do some or all of your own typesetting. You are probably paying $20 to $30 an hour for commercial typesetting (in 1978). Many publications offices find they can produce acceptable composition by hiring typists to operate equipment that ranges from the simple Selectric typewriters to sophisticated photocomposers.

Selectric and Executive typewriters produce strike-on, usually ragged right, composition, which is readable and inexpensive for such things as newsletters, posters, flyers, and the like. A well-maintained machine with carbon ribbon will give you the lowest cost composition you can find.

The next step might be a direct entry phototypesetter, which would cost about $15,000 at 1978 prices, but will give you the capability of producing justified type with a variety of faces. No one should make the decision to go into more elaborate inhouse typesetting without making sure the volume justifies the considerable cost. This cost includes far more than the basic cost of the machine. To get a realistic cost analysis, you must consider the maintenance contract, wages of the typist, Social Security and fringe benefit costs of personnel, down time, supervision costs, depreciation on equipment, paper and chemicals, utilities, possible new wiring and plumbing, and so on. These are all costs that a commercial vendor must take into account in pricing composition and that a college or university should also consider in making any cost comparisons.

12. Investigate the possibilities of OCR composition. In Optical Character Recognition (OCR), you provide scanable copy typed with a special font on a Selectric typewriter. Your only investment is the $20 font and the cost--about $50--to modify a standard IBM Selectric 10 pitch typewriter. Since the key stroking makes up about 30 to 45 percent of the cost of typesetting, you may be able to cut composition costs by having a commercial typesetter scan your prepared copy. With OCR you get a choice of type faces and line justification without the investment in photocomposition equipment.

13. Use lighter weight paper. Paper, like tomatoes, is sold by the pound. If you can switch from a 50 lb. sheet to a 45 lb. sheet, you will save about 10 percent of the cost. Look at your paper requirements. If you can get by with a 60 lb. sheet instead of a 70 lb. sheet, with a 50 lb. instead of a 60 lb., and so on, you will cut your paper costs and perhaps your postage costs as well.

Improvements in the strength and opacity of today's papers mean that a 45 lb. sheet is no longer considered lightweight. By definition, a lightweight sheet is between 17 lbs. and 35 lbs. and includes the various Bible papers. You will pay a premium per pound on these lightweight papers, but will probably come out ahead when all things, including postage, are considered.

14. Invite printers to suggest equivalent sheets and house sheets. Printers often buy paper in large quantities and can pass along some of the savings to their customers. Many such house sheets have the same weight, opacity, and finish as the sheet you have specified, but cost much less. You can sometimes get bargains in discontinued paper and closed-out stock. If a printer suggests an equivalent sheet, ask for a sample to make sure it will fit your requirements.

On some publications you may wish to go "first class," but remember that not one reader in 1,000 can tell the difference between a No. 1 and a No. 3 enamel. Be sure you can justify using the premium grade, which only a paper salesman or experienced printer would recognize. One major university saved more than $6,000 a year by switching from a rag content stock to a #1 sulfite for its stationery; the publications director says no one has yet discovered the change of stock.

15. Stick with standard sizes. Such sizes as 8 1/2 x 11, 6 x 9, 5 1/2 x 8 1/2, and 11 x 17 cut from standard press sheets and eliminate waste trim. Why pay for paper that is never printed? Standard sizes also save money on presswork.

16. Take advantage of web presses. The web press prints from rolls instead of sheets of paper; paper bought in rolls may cost 30 to 40 percent less than paper that must be cut into sheets. Web presses also run faster than sheet fed presses. Years ago web presses were considered only for jobs of 25,000 impressions or more, but now many printers own small webs that are well suited for jobs of 10,000 copies or fewer. Identify the printers in your area with web capabilities and compare their bids with those of sheet fed printers. Your savings will be greater if you design a 5 1/2 x 8 1/2 book rather than a 6 x 9, since the former size fits web specifications.

17. Solicit bids from printers with Cameron belt presses. About 15 Cameron belt presses have been built and are in operation in the United States and a few others have been installed overseas. These presses print from a slightly raised surface using plastic plates affixed to a continuous belt; the process is closer to letterpress than to offset or gravure. In a sense the Cameron system combines the press-room with the bindery, since rolls of paper start at one end of the Cameron and perfect bound books come out the other.

These presses print in units of 12 pages and are best suited for books of 96 pages or more that do not have halftones or that can get by with halftones in coarse screens. The quality is not quite as good as sheet fed offset, but the prices are attractive and the delivery quick. As many as 200,000 impressions have been run from one set of plates, which can then be stored for any possible reruns. Some of the printers with this capability are Banta, R.R. Donnelly, and Kingsport Press.

18. Choose cheaper bindery methods. Specify perfect binding instead of stitching or stapling. New adhesives have virtually eliminated the problem of having pages fall out of a perfect bound book, and usually perfect binding is less expensive than other methods. For some brochures try a fold-out treatment instead of stapling to cut costs.

19. Try the tabloid way. For economy, nothing beats black ink on newsprint printed on a web press. You may achieve substantial savings if you can fit a publication into this format--schedule of classes, alumni newspaper, summer sessions announcement, annual report, or whatever. Many small daily newspapers have purchased web offset presses and will give low bids for such work, which can be done on weekends or after the daily newspaper press run.

20. Let other people pay for your publications. More and more institutions are using ads to pay for their telephone directories, schedules of classes, football programs, maps, and so on. They either sell ads themselves to local merchants or enter into an agreement with a publisher to provide free copies in exchange for the use of the information provided by the college or university. One medium-sized university hired an advertising salesman for its directory and turned an annual $4,000 expense into a $4,500 profit. A large university might easily spend $25,000 on a telephone book that could be financed by the sale of ads. Be sure, however, to check the credit rating and reputation of any firm offering to provide you with free publications financed by ads. Some fly-by-night outfits have inflicted great public relations damage by their methods. Ask any firm to give you a list of recent clients and check to see if they have been satisfied with the arrangements.

21. Print biennial instead of annual editions. Most colleges have reported slower growth or even a decline of students, faculty, new programs, and the like during the past few years. The need for annual editions of such publications as the catalog or faculty roster is not so great as it was a decade ago. Substantial savings in editorial costs, typesetting, and printing can be effected by going from annual to biennial editions. Besides the catalog, other candidates for the switch

to biennial might include the faculty handbook, campus map, and student handbook.

22. Use student help. Employ your own students to write articles, edit copy, pasteup, proofread, undertake editorial research. They get practical experience and spending money, and you get an extra pair of hands. Many directors work through the journalism or art departments to find students who can contribute to the work of the publications office. Some offices make a standing offer to student photographers to bring in their contact sheets; the director selects photos he or she would like and pays so much per print. Sometimes you can even find a work-study student whose wages are paid 80 percent by the federal government.

23. Resist routine efforts to "dress up" publications. When some faculty people do not get the result they expected from a mailing, they assume the culprit was the quality of the printed piece. It may not occur to them that their program has a limited appeal, or that they were soliciting the wrong people, or had established an unreasonable tuition. If it was produced by cold composition, they will suggest linotype. If it was in one color, they may want two, and if two, three, or more. More pictures may do the trick. The editor must evaluate these recommendations and in this case put the role of the printed piece in its proper perspective. He or she is an editor, not a magician, and publications efforts do not fall into the category of sleight of hand tricks.

24. Study postal regulations. Postal regulations and rates change so frequently that a manual such as this cannot hope to provide current information. Yet a publications director must become familiar with many of these regulations or risk having publications rejected as outsized or having higher than necessary mailing costs. A drawn-out dispute with the post office over the inclusion of college catalogs as second class matter has been settled, and most institutions should establish a second-class series for their catalogs and admissions materials. Obtain a copy of the Postal Service Manual and supplements and talk over postal problems with your local postmaster.

25. Continually re-examine your publications program. Today a publication that does no harm but very little good is too costly to continue. A sunset law for college and university publications might be a good idea; each year we should have to justify the purpose and evaluate the effectiveness of each publication before we go ahead with a new edition. We should look for publications that have outlived their usefulness, that can be combined with other publications, or that can be produced every two or three years instead of every year.

26. Keep up with technological advances in the graphic arts. If you do not broaden your technical background and keep abreast of new processes and techniques, you will not be in a good position to recommend economies for your school. In 1965, we talked about zinc vs. copper engravings, storing Linotype composition, the Brightype conversion process, engraving files, and setting type on the Underwood typewriter--for most publications managers these are historical discussions. And in another decade or two, publications directors will have to become familiar with electrostatic, jet, and solid state printing. Our offices will be equipped with video display terminals instead of typewriters.

Take advantage of the many opportunities to learn more about typesetting and printing. Visit plants. Attend CASE conferences. Read magazines in the graphic arts field. Pick the brains of sales representatives. Exchange information with publications specialists at other institutions. Acquire a basic library of graphic arts books.

Many college publications directors can honestly say that they save their institutions more each year than they receive in salary. But they do not achieve these results while maintaining high editorial standards without a serious and continuing study of the printing field.

From Effective Publications for Colleges and Universities (1978).

HOW TO PRINT CHEAPER

M. Fredric Volkmann
Director, University Publications
Ohio State University

"Good words are worth much, and cost little." An English poet spoke these words in the seventeenth century, when labor and materials did indeed cost little. But today's "good words" are becoming incredibly expensive, especially in the educational publications world.

Since the expansionist years of the 1960s, American higher education has fallen upon hard times. Enrollments will continue to decline, federal support of higher education and research will drop, and costs for services and materials will inflate at or above overall inflationary trends. In publications, cost-cutting has become the rule--a fact that will not change for several years to come.

Forecasting doom, however, is not the purpose of this article. Our educational institutions--large, small, public, or private--can find literally hundreds of ways to cut costs without taxing the efforts of the publications officer. In fact, many of the ideas can save time and energy, increase efficiency, and improve productivity. Many of the suggestions are not mine. About a dozen of our colleagues from around the nation responded to my request for ideas. Where possible, I've keyed their responses in parentheses to the bibliography at the end of this manuscript.

SEND THEM AWAY--EMPTY HANDED

You should ask this question first: "Is the publication really necessary?" "One of the best money savers is not to publish in the first place," says Paul Brown, assistant director of the University of Michigan publications office. "There are alternatives to printing and direct mail that should be explored."

Often a well-written, single-page letter can do a better job than a small brochure by establishing a personal contact between the sender of a message and its recipient. Where committee reports are involved, a publication may be viewed as positive proof that something was accomplished during the countless hours of discussion and decision-making. A simple, typed manuscript, duplicated inexpensively, usually will be just as effective. A common executive syndrome in times of crisis is: "Let's get out a publication on that, immediately." That syndrome produces some of the biggest wastes of staff time and money.

We are communicators first, publications persons second. By now we should know that printed matter falls third or fourth in effectiveness behind person-to-person contact, personal letters and telephone calls, and sometimes electronic media. Often our job is to develop personal contact between a prospective student and guidance counselor, or between a major donor and a development officer. Publications are not necessarily the best way to achieve this. So, when the admissions director comes in with a $5,000 budget for a minority recruitment brochure, find out if the money could be better spent on hiring a part-time recruiter to visit minority high schools, armed only with a simple 4 x 9 brochure printed at a fraction of the cost of the original budget.

Before proceeding on a project for a client, ask the following questions: Can you prove the piece is really needed? Does it duplicate the efforts of other publications already in existence? (BW) Is the intended audience primarily internal or external to the institution? (If an internal audience, why spend a lot of money when simple duplicating techniques are sufficient?)

If you do send clients away empty handed, don't send them away empty headed as well. Be sure that your clients understand your suggestions for a different technique, and that they know your office or another on campus can provide further advice. Some alternatives to publications include personal letters, telethons, duplicated letters, slide shows, news releases, TV film clips, and advertisements in either the print or electronic media. When a client needs more than one service, show how the budget can be divided effectively between publications and the other necessary communications channels.

PEOPLE YOU HIRE AND/OR FIRE

In almost any publications office, personnel account for a lion's share of the overhead. When the time arrives to cut costs, however, most of us look everywhere but the logical place--staff. For example, in a small operation, is a full-time secretary absolutely essential, or could you share a part-time secretary with another office? In a large publications shop, is it possible to replace designers, illustrators, and photographers with free-lance sources? If you need more staff and have no budget, what about using federally paid work-study students? Ohio State's publications office now can hire up to six half-time students each quarter--with no increase in operating costs.

Larger operations should consider Northwestern University's solution to understaffing. The publications office discovered it was overstaffed with clerical personnel and eliminated one position so it could add a designer to the professional staff. The office upgraded other secretarial jobs to include production responsibilities. The result is the same number of staff members but an increase from 200 to more than 350 publications per year. (MB)

Beyond the office, most publications persons have "staff" who may not cost them anything--the printer and the paper merchant. As I will discuss later, these persons usually know more about publications costs and efficiencies than you or your personnel. Although they are paid to encourage greater spending on your part, lay the facts before them and see what solutions develop. I learned most of the cost-cutting techniques I use from representatives of printing companies and paper suppliers.

Do it yourself. Type your own letters and manuscripts without the help of a secretary or typist. Penn State provides all staff with simple memo paper, including NCR paper. The office of 10 professionals is able to work with only one secretary, who concentrates on budget and accounting work and filing--not typing and correspondence. (JM) For smaller operations, hire a free-lance designer for the major jobs and attempt to adapt his or her style to smaller items, thus saving the cost of a full-time staff person. (AB) Depending upon the locale and costs for outside services, some colleges and universities find it cheaper to do keylining, setting headlines, and preparing stats in-house. (BW, AL)

The cost-saving rule at Northwestern is "only once"--designers now do only one layout for a client rather than several. To reduce communications problems, the designer and editor both interview the client before work begins. (MB) You should also avoid duplication of effort at the production stages. Often a designer and editor will both end up working with the printer, when only one person should. Many of the large schools solve this problem by appointing a production manager. (RD)

EDIT AND PLAN

Under daily operational pressures, we tend to forget that good editing may be a bigger cost savings than printing economies. Jack King at the University of California says: "Limit the language. Pare. Trim. Cut. Edit."

Cutting course descriptions in catalogs is a major effort being made by schools throughout the country. Small colleges like Lewis and Clark and big institutions like the University of Pennsylvania both have reproduced undergraduate course descriptions on one side of a poster. Be sure, however, that course names indicate content.

Performing surgery on appendices is the solution Purdue used to remove 24 pages from its faculty handbook. The appendices were available through another campus source. (BW) One warning--Ohio State removed departmental listings of faculty from its 16 catalogs, leaving only an alphabetical listing. At the same time, the faculty and staff directory made a similar move to avoid duplication. Faculty complaints brought a major protest from the American Association of University Professors over "insensitivity to faculty needs."

Alterations, authors, and other damnable things are among the biggest cost problems. Once an author submits a manuscript or promotional booklet for publication, some institutions refuse to allow changes unless they are absolutely necessary. (RD) And most insist upon written approvals of type proofs and brownprints. (RS) People simply are not aware of the tremendous costs involved in resetting type corrections, repasting a keyline, restripping negatives, and replating. When an author writes something for the publications office, you should explain your ground rules for changes.

DON'T BE (TYPE)SET IN YOUR OLD WAYS

Major typesetting advancements in the past five years provide excellent cost-cutting opportunities. Photocomposition, computerization, and more efficient typefaces have all but eliminated the hot metal systems of the past. But to the chagrin of most traditionalists, computerization also may mean fewer craftsmen and less respect for clean typeset copy.

The savings realized from computerized typesetting can be staggering, especially where a built-in memory is available. Ohio State University reset its 512-page catalog on a computerized device using a more efficient line length, and smaller but more readable type faces. The university reduced the book from 7 x 10 to 6 x 9, and added more copy, but the book ended up 100 pages shorter than its predecessor and approximately $10,000 cheaper during the first year alone. Future changes will be made only in the core memory of the computerized typesetting device.

Other cost-cutting techniques used in Ohio State's catalog so even more savings will be realized included eliminating as much margin as possible and setting all lines solid with type faces that lend themselves to this technique (Helvetica 9 on 9, 8 on 8, and 7 on 7).

OSU also saves space by using light-to-moderate kerning (the removal of white space from between the letters in words). Most new photocomposition equipment is capable of the technique. When done properly, readers cannot detect the use of kerning, and yet it saves between 3 and 5 percent on the total length of a large manuscript. OSU believes that ragged right, flush left typesetting takes no more space than justified lines, is just as readable, and avoids the staff time necessary to check for correct hyphenation and other problems incurred with justified material. (For those of you who doubt the wisdom of these innovations, please read Rolf Rehe's book Typography: How to Make It More Legible.)

Let the computer do it and save money. If information for a class schedule, catalog, or similar publication is being stored on your second or third generation computer, it's possible to transcribe this information into typeset material for a fraction of the cost of having it typeset by other means. Campus telephone directories can use this technique, which offers specific economies for larger institutions. Since the computer usually stores the information in uppercase only, the typesetter maintains a special set of programs to convert the information to both upper and lower case typography. Most commonly used for this process is an IBM 360 computer that produces a magnetic tape with 800 bytes of information per inch. A specially equipped computer typesetter then uses this tape to set the information either in galley repro form, or in pages complete with numbers and guide words. The cost is extremely low. For example, were Ohio State able to convert its faculty and staff telephone directory from regular typeset material to a computer data base, the costs would drop from $8,000 in annual typesetting charges to less than $2,000. (NB, BW, GO)

Try optical character recognition. "OCR," as it is commonly known, is another breakthrough for cost-cutting in computer typesetting. The systems work in two basic ways--through optical scanning of upper and lower case typewritten material prepared with a special typewriter, or a bar-reader device that reads codes typed beneath the letters of each word. Several major universities, including Ohio State and Purdue, use these systems. A manuscript is specially typed in the editorial office, then is "read" by a computer and set directly into type. The systems are highly reliable and eliminate the need for a person to set the type. These systems allow offices to use a standard IBM Selectric 10 pitch typewriter with a special typehead, ribbon, and paper. As typesetters become better equipped, this approach will become a cost saver for both small and large publications operations. (BW)

Typesetting by telephone is now possible with some vendors who supply large-volume customers with a transmission device allowing manuscripts to be sent via the telephone to the typesetter's main office. One university sends all of its type to a house 200 miles away to take advantage of lower prices than those in its own area. Although this does not save money in actual typesetting, it does provide faster transmission of information to the typesetter and a more competitive stance in high-priced areas. Northwestern University has an even simpler solution--leave the city. Whenever possible, the university uses less expensive suburban typesetters because of high prices in Chicago. (MB)

Terminal typesetting is now possible at several large universities where internal computerized typesetting is used for student newspapers and publications offices. This innovation was developed by newspapers so that reporters can directly enter their copy into the typesetting equipment with clearance from an editor. Essentially, the computer sets type and later adds corrections from the editor without the use of typists, typesetters, or any other intermediary persons. As the use of this technological breakthrough expands, typesetting costs will decrease, and the use of computer terminals will be more plausible in almost any size publications operation.

Computer printouts and typewriters are two ways to avoid typesetting altogether. Computer printouts serve when a "quick and dirty" approach is necessary. You can reduce pages to as small as 50 percent their original size and use cut-in or pressed-down headlines. (RS) For many publications offices, the IBM Selectric typewriter is a godsend, providing an easily maintained and inexpensive process to set clean, flush left, ragged right copy. One particularly effective typeface is IBM's Letter Gothic. It is used in the 12-pitch mode (elite) and yet it has the weight and size of a pica face. Letter Gothic also can be reduced to as little as 60 percent its original size without appreciably reducing readability. (JM) Purdue University uses this technique for many of its reports and for the page it publishes daily in the student newspaper. (BW)

Set it after hours is Penn State's solution to rising costs. The university hired its own typesetter to use its VIP computerized photocomposition equipment. (JM) Lewis and Clark uses students to run its in-house typesetting facility. (AB)

Setting headlines is easy for just about anyone with 30 minutes training, especially if you have a good quality of press-on lettering. Letraset, Chartpak, Paratype, and similar brands have become more expensive in recent years, but they are still more economical than using Phototypositors for display heads. Ohio State's designers use press-on type, and students and editors also have learned how to prepare display heads. The recent development of Geotype has eliminated several of the drawbacks found with presstype systems. Geotype has a long shelf life (five years), can be folded and crumpled without breaking letters off of the backing sheet, and has extremely high clarity so that letters can be enlarged after they are pressed down. The system is simple, too.

TAKE STOCK IN PAPER

Editors and designers have watched paper prices more than double in the past few years and have scurried to find cheap offset and cover stocks. However, there are still ways to do a job cheaply with what appears to be a quality paper. First, get to know the paper merchant well and ask him or her to show you close-out lists. (AB) Paper merchants periodically reduce the prices of selected papers to as little as half original value to remove them from inventory or to replace the paper with a newer color in the same line. Albion College has used the technique successfully for many years; the only compromise is that magazines and brochures are never done on the same paper twice in a row. Second, familiarize yourself with standard sizes of cut papers and the ways they are folded and bound to produce waste-free publications. Third, be flexible and redesign a publication's dimensions to fit an available, reduced sheet if necessary. Fourth, find out which papers your printers stock "on the floor," since they often purchase these by the carload at greatly reduced prices. Then design the job to use the paper effectively.

Newsprint for catalogs is becoming extremely popular to achieve drastic cost-cutting. Many institutions, particularly large ones, also have switched to newsprint to reduce overall weight of the publication. (NB, JM, RS, AL, MB) This technique usually works only with web presses since newsprint is not always that economical in sheet-fed situations. Another drawback is the relatively short shelf life and low durability of newsprint as compared to cheap offset papers.

Watch letterhead and envelopes for sizable savings at your institution. Many colleges and universities continue to use 25 percent or higher rag content papers, when a number one sulfite bond will do. It's particularly difficult for anyone but an expert to tell the difference between a rag content bond and a premium, air-dried nonrag sheet such as Hammermill Scriptmark. The shelf life and typing characteristics of most nonrag papers now rival those of papers containing cotton fibers. You can obtain additional savings in envelopes by avoiding rag papers or by converting to a cheap, white wove envelope in standard sizes. (RD) And who but the secretary opening the letter really knows that the envelope does not match the letterhead in quality? Ohio State already has converted all letterhead to nonrag and all envelopes to cheap, white wove. Savings during the first six months will total more than $6,000.

Use standard sizes. Indiana University and the University of Kentucky encourage using only standard sizes, ranging from 8 1/2 x 11 for letterheads to 4 x 9 (or 8 1/2 x 3 3/8) for brochures. These are cut from standard, readily available press sheet sizes with a minimum of waste trim. (RD, AL) When waste trim is unavoidable, use it for memo pads.

Be cheap, but proud. Most readers cannot tell the difference between a number one and a number two white offset sheet. If halftones and ink solids are not a major concern, consider the cheaper paper as a smart alternative. (BW) Cheap paper does not mean that design and words have to be mediocre as well. In fact, a clever designer can make an inexpensive paper look more than presentable through the creative use of inks and layouts.

TRUST YOUR PRINTER

Perhaps no one knows cost-cutting better than the printer, since cost-cutting on production is how profits are made. Whether jobs are bid competitively or done by a single printer, always ask if there are ways to reduce costs on a job by minor changes in specifications such as size, ink colors, paper stock, and so on. A change in format or a redesign can accomplish wonders. (RD)

When you're producing a standard 4 x 9 brochure, consider avoiding the printer altogether. At one time, Albion College had several departmental brochures produced in two colors on a quality stock, folded to 4 x 9 for distribution in number 10 envelopes. The college saved a lot by using colored duplicator papers, typing the same information on 8 1/2 x 14 sheets. Student employees pressed headlines at the top. No noticeable reduction in effectiveness resulted.

Most importantly, design publications to fit the production equipment of printers you plan to use. This includes presses, folders, stitchers, and so on. (FK) Simply by reducing the size of its catalogs from 7 x 10 to 6 x 9, Ohio State University saved several tons of paper, but also found that the format fit presses better by using more of the press cylinder than the old sheet size.

SHOW YOUR COLORS

In times of financial exigency people view ink colors as extravagancies. Yet, the advent of two-color presses has made the use of two-color printing relatively inexpensive--especially on longer runs. Generally, the only additional expense is one extra set of negatives, a plate, set-up charges on the press, and a minor additional charge for run time. For example, on a recent OSU printing estimate of 85,000 16-page, separate cover magazines, the addition of a second color added only about $600 to the total cost of $12,000.

However, with single-color presses the cost of adding second colors may become prohibitive. Both Northern Illinois and Purdue Universities have opted to concentrate primarily on black ink with white paper to cut costs. (NB, BW) For short runs, paper is not a major expense, and a brightly colored stock is considerably cheaper than adding a second ink color.

When color separations are a major expense, four-color printing is still impractical. However, new processes have been developed to make separations from 35mm slides for as low as $25 each. If you have four-color presses available and plan long press runs, this type of printing is often not appreciably more expensive than two-color.

Clever designers can avoid separations altogether on regular art work by using "trapping" techniques to create colors without the need for expensive camera operations. This involves overprinting various tints to achieve literally thousands of different colors from the basic four-color process.

To achieve two colors for the price of one, use colored paper and print with a colored ink such as red on yellow paper, blue on yellow paper, or blue on green paper. By using screens and tints, it's possible to create a wide range of colors. For example, warm red printed on bright yellow paper will become gold when tinted to 20 or 30 percent. (RD)

Find out how "married" your client is to a consistent color scheme. For example, you can use cheap white paper and print one side of the press sheet in blue and the other in green--and you've achieved a two-color brochure (for only the cost of a $25 press washup between runs on the back and front side of the press sheet). This approach is particularly effective for small brochures run either on the work-and-turn or work-and-tumble methods. If you want the same color throughout the run for the covering side, an additional plate charge of $30 to $100 may be necessary.

If you can afford two ink colors, it's possible on white paper to achieve three colors, and on colored paper to approximate four. (MM) An excellent idea source is the Appleton Paper Company, which has examples of red and blue ink printed on one of its pre-colored yellow coated stocks to create the illusion of a four-color publication. On white paper, a blue and a green can be overprinted to form a third, darker blue-green. Similar combinations can be achieved with yellows and blues, reds and blues, and so on.

LAYOUT AND FORMAT COST CUTTERS

When your publication is in the layout and design stage, you can neutralize all the economies you realized in typesetting, paper, and editing by using uneconomical designs. For example, many jobs can be done cheaper when there are no halftones or solids bleeding off the edges of pages, or when pages conform to the multiples established by standard signatures of 8, 16, or 32 pages. (A caveat: Not all publications are run in the standard multiples. Combinations of 12, 24, and 48 are not unusual for odd-sized booklets. Always ask the printer to state the signature multiples for you.)

Although I can't cover all of the many economical layout and format strategies possible, I can give you some cost-cutting tips. For example, you can reduce almost all layouts in cost--especially if you use blind-embossed, die-cut, and gold-stamped work. Fancy or staggered folds, as well as special scoring, also add greatly to costs. Here are some other cost-cutters in layout and design:

Avoid graphic devices that cause registration problems, two-color rules that run parallel or close to edges of the page, large blocks of ink solids, and tricky stock and ink combinations such as silver ink on black stock or white ink on a colored paper. (FK)

Encourage your designer to consider economy. Don't design any jobs requiring hand operations for binding, assembly, or insertion into envelopes. (RS) Prepare all booklets self-cover, even class schedules and smaller catalogs. (FK) Replace expensive halftones and duotones with line art collected from clip sources such as CASE's Creative Communications Service, Dover Publications, Volk, and Dick Sutphen. Eliminate white space and margins wherever possible. (MB) Arrange to buy all paper at one time in one size and then design all publications to fit variations of 8 1/2 x 11. (AL)

Change the format and save. The University of Michigan took a 24-page booklet with cover and converted it to a 20 x 26 poster. One side had student-oriented graphics, while all the information previously on 24 pages of a saddle-stitched book fit on the back side of the poster, thus saving paper, binding, and mailing weight. (PB) Purdue University converted its class schedule to a tabloid newsprint format, saving costs on binding and trimming. Purdue also decided to insert the institution's annual report as a supplement to the regularly published, second-class tabloid newspaper rather than produce an expensive, separate magazine. (BW)

The multiple catalog theory has been debated for years without anyone really resolving the long-run savings on either combining several catalogs into one, or splitting a large catalog into smaller ones. While Ohio State believes that multiple catalogs are more economical, the University of Michigan has recently combined all course catalogs and eliminated course descriptions. Albion College determined that a three-part separately bound set of catalogs was more expensive than a single catalog. (PB, AL)

"Piggyback" is rapidly becoming popular for applications bound into catalogs and viewbooks. (NB) Institutions that combined admissions applications, financial aid, and housing forms with viewbook copy in standard 8 1/2 x 11 formats include Syracuse University (recipient of an Exceptional Achievement Award for its approach) and Indiana University. Ohio State has its own version of this technique.

When Ohio Wesleyan University deemed necessary a series of aggressive, appealing departmental brochures, the university used a four-color layout printed 6 x 9, 16-up on a standard press sheet. Ganging the run made substantial savings possible. No folding or special trimming was necessary because the brochures were produced on cover stock.

TRY QUANTITY CONTROL

Which sin is greater--printing too many or too few? Most experienced professionals would argue that underestimating need is more common, especially where budgets are tightening. Although sometimes logical, ordering too few of a publication and later going into reprints drives unit costs far higher than they should be. Encourage offices to scrutinize carefully their mailing and distribution lists, and to allow sufficient surplus for office copies and special purposes.

Overruns are generally more of a problem with printers than with clients. Northern Illinois University will not permit any overruns of more than 2 percent, despite an industry standard of 10 percent. Ohio State limits printers to 5 percent overruns and will not accept printed jobs that are underrun in quantity. (NB)

TO BIND OR NOT TO BIND

The switch from magazines to tabloid formats usually provides a distinct advantage in cost, not only because of web presses and cheaper papers, but also because you can avoid such binding techniques as saddle stitching, perfect, and side stitching. This eliminates at least one full operation in production and sometimes also bypasses the need for sheet-fed folding machines.

As newspapers have known for years, production time is shorter when no binding is used.

By a similar rationale, avoid using saddle-stitch binding for booklets (4 x 9 or 6 x 9), when a simple fold-out format will do. (FK) On one publication--a student orientation brochure--Ohio State saved 50 percent simply by converting the piece from a 16-page saddle-stitched booklet to a 12-page foldout. With clearly numbered pages, the foldout was as easy to read. Fewer pages were needed because of more economical typesetting techniques and reduction in margins.

ENVELOPES: WHO NEEDS THEM?

Envelopes are expensive, and they add to labor costs in large mailings. Self-mailers are often preferable for these reasons, as well as for the reduced weight that may save postage. Many colleges and universities have discovered that viewbooks, catalogs, brochures, and applications booklets survive the vicissitudes of the U.S. Postal Service without an envelope. (Be forewarned, however, that some direct-mail techniques work better when the publication is accompanied by a letter in an envelope, and by a postage-paid return envelope.)

When envelopes are necessary, consider converting to 24 lb. white wove for number 10 envelopes and 20 lb. for smaller sizes. If your admissions office or development staff is using a number 9 business reply envelope, find out if the materials will fit as easily into a number 6 3/4 envelope.

Print only one side of a converted envelope. Avoid two-color envelopes wherever possible, even when a two-color letterhead will be enclosed. Most importantly, encourage standardization to no more than two sizes of envelope; purchase all of them at once, and print them as needed. Check the economy of printing your envelope on press sheets and then having them converted by an envelope company.

LOWEST BIDDER ISN'T LOWEST PRICE

An art in itself, preparing bid specifications does not guarantee that the lowest bidders will provide the lowest prices possible on a publication. Unless you employ all of the cost-cutting techniques mentioned earlier, there is no guarantee that a printer will provide an economical price. To help you develop good specifications this monograph includes a separate chapter on that topic.

DISTRIBUTION DOESN'T ALWAYS MEAN MAILING

Distributing your publications is extremely important, especially if they are catalogs and other second-class items that face tight scrutiny from the U.S. Postal Service. Because of the costs of first- and third-class mail, distribution should become a major planning tool to achieve cost-cutting.

Try to avoid using the mails altogether. Both Ohio State and the University of Kentucky distribute class schedules via campus mail, even though the publications could be sent via second-class mail.

Many institutions save on distribution and printing costs by converting to a two-year catalog. The University of Illinois lost its second-class mailing permit, which could have driven mailing costs upward by 500 percent. By writing bid specifications that insist the final product weigh less than 16 ounces, the school was able to mail at fourth-class rates at only twice the original second-class rate. To curtail distribution costs, Illinois started charging for catalogs. The university achieved further economies by monitoring departmental needs to cut internal campus distribution. Finally, Illinois eliminated inclusive dates (i.e., 1976-78) and replaced them with the date reading, "effective 1976." (SC)

In 1976, Ohio State University saved more than $3,000 in international airmail postage simply by reducing the weight of the admissions application and instructions for international students. It reduced the weight to below one-half ounce by using so-called "Bible" papers. Although printing costs climbed by about $500 for the special paper, the resulting postage savings of $2,500 was worth the effort.

If a specific publication resembles a periodical or newsletter and is issued at least four times per year, it may qualify for inexpensive, second-class rates. Postal permit application procedures are relatively simple and handling costs are no higher than those for the more expensive third-class bulk rate. The differences are dramatic.

Other cost-cutting techniques include: selling advertising for faculty, staff, and student telephone books; having campus maps with advertising prepared by commercial companies; reusing old envelopes for campus mail; and buying paper jointly with other colleges and universities on an annual basis.

One item always open to debate is the relative economy of using an in-house printer. When competitive bidding is allowed on price and quality, it may be possible to choose between an in-house or outside printer, based on either's limitations. However, some institutions require that all work be done in their own plants--a process that sometimes proves highly uneconomical for specialty and long-run jobs.

ORGANIZED BEHAVIOR: IS THERE ANY?

Chances are that only one out of 10 persons reading this document uses time well, according to studies by management consultants. Although personal and professional habits contribute to inefficiencies, you can institute systems to help. Consider the use of job sheets and job tickets that carefully describe all of a publication's basic specifications and deadlines in an easily read and retrieved manner. Prepare an annual plan, especially for major publications. This should include not only deadlines for delivery, but for initial planning, copy, typesetting, photography, and design. And when several publications offices operate independently on a single campus, organize a council to discuss common problems and solutions.

Organized behavior also saves money when it leads to compliance with deadlines. Late arrival of material at a printer can mean costly overtime on the press if you cannot adjust delivery dates accordingly. You can also save time and effort by submitting all parts of a job at once--copy, designs, layouts, and photographs. (RD)

Most importantly, get more out of your working hours through some of the following techniques suggested by Association Management magazine:

1. Be an early bird, and get to the office ahead of other staff.

2. Answer your own telephone whenever possible.

3. Become clock-conscious, checking frequently on the time and how long it takes to perform specific tasks.

4. Bug yourself with a tape recorder for one day and then listen to what you have said that could have been left unsaid, or stated in a shorter manner.

5. Avoid interruptions when absolutely necessary by taking your phone off the hook or by keeping the office door closed.

6. Use a tickler system or related method to remind yourself of high priority items.

7. Be a quarterback by letting staff take care of details. Tell them to run with the ball.

8. Work during office hours, since overtime is not necessarily a sign of an efficient or effective person.

9. Spend time with yourself--at least 15 minutes a day to think about plans and procedures.

10. Run a tight meeting and set strict time limits, using an agenda.

11. Avoid the tyranny of the urgent and don't let unusual circumstances gain control of your time.

12. Combine and conquer activities that are similar in nature but overlap unnecessarily.

13. Don't write; use the phone because it generally takes less time and money.

14. Keep it clear, concise, and simple--in both your writing and speaking--by getting right to the point.

15. Other time wasters for the cost-conscious person include failure to use an appointment book, unscheduled meetings, lack of objectives, cluttered desk and files, involvement in routine and detail delegated to others, and failure to establish clear lines of responsibility. (AC)

How do you buy printing cheaper? By being organized, disciplined, and self-evaluating. Just as no systematic publications program can be run by a disorganized person, no true economies can be effected by a person who does not constantly analyze every aspect of a publication office's operation--planning, production, and distribution.

RESOURCE PERSONS

The following persons appear throughout the manuscript using the key shown in the left-hand column. (Positions current in 1976.)

AB Ann Granning Bennett, Director of Publications,
Lewis and Clark College, Portland, Oregon 97219

AL	Ab Lemert, Information Services, University of Kentucky, Lexington, Kentucky 40506
AC	Arthur V. Ciervo, Director of Public Information and Relations, Pennsylvania State University, University Park, Pennsylvania 16802
BW	William J. Whalen, University Editor, Purdue University, West Lafayette, Indiana 47907
FK	Felix J. (Jack) King, Director of Publications, University of California, Berkeley, California 94720
GO	George O'Connell, Director of Publications, City University of New York, New York, New York 10021
JM	Jean McManis, Director of Publications, Pennsylvania State University, University Park, Pennsylvania 16802
MB	Mary Buzard, Publications Manager, Northwestern University, Evanston, Illinois 60201
MM	Mary H. Munroe, Editor of Publications Services, Emory University, Atlanta, Georgia 30322
NB	Nancy S. Brod, Director of Academic Publications, Northern Illinois University, DeKalb, Illinois 60115
PB	Paul Brown, Assistant Director of University Publications, University of Michigan, Ann Arbor, Michigan 48104
RD	Ronald Day Director of Publications and Printing, Indiana University, Bloomington, Indiana 47401
RS	Rebecca St adlizig, Editorial Intern, University Publications, Brigham Young University, Provo, Utah 84602
SC	Sara Chilton, Editorial Supervisor, University of Illinois, Champaign, Illinois 61820

Presented at the 1976 CASE Annual Assembly.

HOW YOUR COLLEAGUES CUT COSTS

Robert S. Topor
Director, University Publications
Wright State University

College and university publications departments are caught between two negative forces: stabilized or declining budgets, and rising inflation. Many universities have resorted to fewer publications and some of poorer quality. Many universities have looked to the communications budget for relief from rising costs. And why not? What program is more difficult to justify and thus the easiest to cut, especially when zero-based budgeting is involved?

Another factor enters the picture: an article from a recent U.S. News and World Report suggests that higher education has a bleak future. Schools by the score are in danger of closing, faculties are being trimmed, tuitions boosted in an attempt to weather today's financial crisis. Enrollment is peaking out, costs are climbing, the government is not providing necessary aid, tuition is going up, and instruction outlays are being cut back. These are not times to cut budgets back arbitrarily, especially in the area of communications, one which is vital for an institution's survival. Let's take a lead from industry: a recent issue of Corporate Communications Report notes a definite "upgrading of the communications function within corporations in response to widespread anti-business attitudes and to growing government regulation of business." The publication says departments are expanding, corporate communications salaries are increasing dramatically at all levels, and the reporting relationships are moving higher. Therefore, the great and obvious need today for almost any organization is for more and better communication, not less, not cheaper, and not poor quality.

Nevertheless, in planning for a publication, you can save money without sacrificing effectiveness. In early 1978, I wrote publications directors around the country and asked for their ideas. The response yielded a wealth of helpful suggestions:

Dave May, former art director for Cornell University, now publications director at Syracuse University:

> "I am aware of the effect rising costs are having on college and university publications, but I do not think it is the role of the publications office to concede or acknowledge that sad fact. On the contrary, I feel that our obligation is to create publications that stand as symbols of this univer-

> sity's values and qualities, and to argue with persistence and determination for the budget necessary to produce them. At the same time, of course, I do work to keep costs as low as possible, and I do that by trying to avoid mistakes. Typesetting poorly written and edited copy is a mistake. Making author's alterations is a mistake. Working in a hurry is a mistake. Printing too many or too few copies is a mistake. Producing an ineffective publication is a mistake. And printing a publication you really don't need is a mistake. It seems to me many of us spend more money making and correcting these mistakes than we do in producing publications."

Ann Granning Bennett, director of publications at Lewis and Clark College:

> "The college's undergraduate catalog is a two-year publication. We save a great deal of money because of this in design, typesetting, stock, and printing. We also have used basically the same format since 1971 and refined it with each issue, thus cutting down design and conceptualization costs. We do not list course descriptions, only course titles. Course descriptions appear in an 8 1/2 x 11 in-house publication that accompanies the class schedule. We decide on design, size, and number of pages about 10 months in advance. The printer orders the stock, about a carload, and stores it for us. We cut inflation a bit this way. We use film type so the copy is stored. We can recall it if we do not make radical changes in copy and design."

She goes on to say:

> "The college's recruitment materials were redesigned two years ago. This summer we will reprint the series for the third time, using the same layout, illustrations, and for the most part type (also stored by a commercial typesetter). The initial cost was high, but the pieces are highly successful and worth repeating."

She also notes that the stock for these nine pieces was ordered at one time and stored. Because it was a carload order, the mill ran a special finish for them at no extra cost.

> "The Journal of Lewis and Clark is our newsletter, which comes out eight times a year. Printers estimate it each spring. We place our order, and the printer buys the stock for a year and stores it. This cuts our price somewhat. We use Carnival

30

> offset or Sunray vellum, both reasonably attractive in appearance and price."

About design, Bennett says:

> "Free-lance designers can save money. Because they are professionals in their field, as we are in ours, they think faster, solve problems more quickly, and produce mechanicals more accurately than writers/editors. I am speaking about well-established designers with several years' experience."

Also, she points out that paper and other service representatives can keep us in touch with developments.

> "Many writers are not in touch with this segment of suppliers. They can be a big help. Reading in the typesetting, printing, paper, and design field is a necessity. Typesetting and printing techniques are changing so rapidly that one could easily consume part of each day reading trade journals. We constantly review art annuals and read U&lc, Print, and CA. Saving money also means keeping ahead so that the way you interpret your institution to the public helps maintain its solvency. Lewis and Clark, a small, private, liberal arts institution, cannot afford to have a 1950s look in its publications when the competition looks like the '80s."

George Beezer, publications director at Lehigh University:

> "Our catalog was printed by the web offset process for the first time in 1977. The press run was 44,502 for 232 pages, or 80 cents a copy. This was 10 cents per copy less than the previous edition. (It has a life of two years.) Part of the saving was editorial--combining material to reduce the catalog from its previous 300 pages in a slightly smaller size. But most of the saving involved the web process, which works fine for publications in the range of 20,000 or more copies. A bonus is the fact that we were able to include two other colors for sections of our choosing, as well as color on maps. Since the color can be printed on any page, there was no need to worry about insertion of special stock, as we previously had done, and the resultant concern over where the signatures fell. For example, page 27 is a white page, page 28 is color--in a book with 32-page signatures. Therefore the continuity of the book was improved as well as utilization of space."

About the Lehigh directory, Beezer says:

> "Three years ago, our Directory consisted of reproduction in slightly reduced size of hard-copy computer printouts. Then we found a way to have our computer magnetic tape converted into type and printed in page form. (Maybe everybody else was doing this except us?) Then, we decided to hire an advertising salesman (no problem with the Postal Service in relation to nonprofit permits because the directory is distributed only internally). And we let the book pay for itself. The result: we converted a $4,000 expense item into a $4,500 profit, with far less effort in this office. This year we aim for a profit of $10,000 or more, and an advertising brochure describing the 'Lehigh market' is currently being produced. Besides the dollar advantage, the present directory is far more useful than the old one. A copy costs about 35 cents."

Beezer describes stock purchasing:

> "When we produced the catalog, we purchased the paper from a manufacturer who was overstocked. We saved five cents per pound with a purchase of two and a half carloads, or 90,000 pounds. There was a loss of a couple of hundred dollars for storage and handling by our printer, but the savings vastly outweighed this sum. The press run was extremely clean, so that 14,000 pounds were left over. With a slight modification in size, we used up this stock to print three and a half issues of the newspaper, Lehigh Horizons. Nobody noticed that the paper stock was inferior to the usual stock. With the several thousand dollars saved this way, it was possible to have four of the five annual issues of the newspaper in a 12-page size, with only one eight-page edition. Usually there is only one 12-page issue. We are now looking for more paper of this type. Under no circumstances, however, will we attempt to warehouse paper ourselves; the experience others have had in this regard is unfavorable.
>
> "In regard to the newspaper, it was printed sheet-fed offset when we commenced its publication five years ago. Then we shifted to the web offset because of the large press run (currently 44,500). Savings of approximately 25 percent resulted and continue with no appreciable loss of quality. There are, of course, black lines which indicate where folding occurs, and there are punch marks in the

32

> margins from the conveyors, but these are not major considerations.
>
> "Great savings are possible in equipment. For example, this office formerly used an IBM MT/ST unit which is the strike-on process. The advantage of the equipment was presumed to be that all publications were on tape and could be updated. In April, 1977, we leased--at about half the amount of the former equipment--an Addressograph-Multigraph Compset, an electronic typesetting process with a display tube which feeds type in galleys on photographic paper. It provides three type families in four faces, in all sizes up to 36 points. Also, it records on disk all publications in a better way than its predecessor. More important, the quality is much better, the equipment is less subject to breakdown, and the need to send out for large heads is eliminated. Highly recommended to all small shops."

Here's another idea Beezer passed along for copy preparation:

> "We recently purchased for about $450 a Lanier machine that operates from conventional tape cassettes. Now the office secretary can transcribe newspaper interviews that previously cost up to $50 each to have transcribed by an outside person. With one interview per issue of the newspaper, our payback will be in less than two years. In addition, we also have available a new piece of equipment for dictating letters that previously was not available (I usually rough-type my own)."

Jean Van Etten, Hobart and William Smith Colleges:

> "At Hobart and William Smith, we try to cut our costs in the usual ways--running pieces together, doing jobs that require the same ink color at the same time, and keeping to standard paper sizes. Sometimes, however, in the interest of variety and creativity, an unusual paper size is more desirable. Unfortunately, the price we pay is money--that odd size leads to a lot of wasted paper. We discovered quite by accident that paper companies are willing to send us the waste at no extra cost and we have found ways to use it. There's always something that will fit on those scraps, be it invitations, programs, or flyers. Usually our clients are delighted. They're getting a nice sheet at no cost. The excess paper also comes in handy for those 'I needed it yesterday' jobs."

Norman A. Darais, Brigham Young University: About paper:

> "(1) Avoid waste by dealing in standard paper sizes. (2) Use a self-contained cover instead of heavier, costlier cover stock. (3) Try printing class schedules, catalogs, and the like on newsprint or Econoprint--then run on a web press. (4) Check inventory for closed-out stock or discontinued papers."

About typesetting:

> "(1) To save space, go to slightly larger pages with double columns. (2) Simplify style and number of typefaces--omit italics in references in text, cut down on bold face in text. (3) When using small, narrow columns, try a ragged right margin. It uses space better and looks nicer than a justified margin. (4) Use computer typesetting for larger annual projects that reuse a major portion of material from previous years. This makes it easy to update a publication and the set type can be stored for the next year's use (for such items as catalogs)."

About binding:

> "(1) Perfect binding is cheaper than stitching or stapling and holds up well enough for catalogs and other publications that are replaced annually. (2) For brochures, try a fold-out treatment instead of saddle stitch or staples. A self-mailer format saves envelope costs."

About graphics:

> "(1) Gang pictures together in one signature. This also permits use of better stock for printing halftones. (2) Use a graphic treatment that lends itself to newsprint and other inexpensive papers--no halftones. (3) Use photographs from museums, libraries, and other inexpensive sources. (4) Use photographs from introductory photography classes at no cost--the students are happy just for the recognition."

A miscellaneous thought:

> "Don't give catalogs away free. A minimal charge will reduce the number you need to print."

Ron Day, director of publications at Indiana University:

> "The Indiana University Administration appointed a special task force to study bulletin needs and

the present situation in general for official publications. Task force members were selected as the dean's representative from each of our academic divisions. Among the recommendations was that task force members be encouraged to meet with their dean and faculty to review the purpose and use of their bulletin. A few schools moved quickly, and four bulletins are being redesigned to better serve the specific needs of that particular academic division. For example: (1) Summer Sessions--narrative copy was entirely rewritten and the design changed from a paperbound book to tabloid format. Printing costs were reduced from $15,196 to $11,771 this year. (2) Continuing Studies--their comprehensive bulletin quantity was reduced from 42,500 to 7,500 copies. From the core content, from data stored in the computer, three supplemental division bulletins were extracted and printed separately. Not all billing is complete, but savings to date are $3,200.

"The Graduate School of Business and the School of Public and Environmental Affairs are in the process of rewriting their bulletin copy to separate the information for recruiting purposes and for academic programs and graduation requirements. The plan is to develop more efficient publications for specific purposes that may indirectly save funds over a period of time."

Barbara McMahon, California Institute of Technology: About Caltech's catalog (360 pages, 27,000 copies, perfect-bound):

"We went to computer typesetting several years ago, saving about 35 percent the first year over our old hot type costs. We have cut our alterations budget about 40-50 percent by insisting that all checks/editing be made before the copy goes to the typesetter. (This may sound obvious, but I don't think Caltech is the only school where people had gotten into the habit of not really checking the copy until galleys arrived.)"

About printing the catalog:

"We reduced our book size from 6 x 9 to 5 1/2 x 8 1/2, thereby not only saving a substantial amount of postage (keeps the book under one pound, which is a different postage category--essential since we lost our second-class permit for the catalog), but also making this publication a prime candidate for web processes. Our printing bill actually went down about $1,500 the first year we did this, compared to the previous year, even though the amount of copy on each page stayed the same, as did the number of pages. Margins are decreased considerably over the old book, and we shoot the copy at 95 percent of original size to get all material on the page. It isn't a stunning graphic effect, but looks OK and is acceptable legibly. We have saved a considerable amount by accepting whatever good quality 50-lb. offset paper the bidder uses as in-house stock, rather than insisting on a standard sheet. I qualify the bidders ahead of time by examining samples and talking to their customers about quality, timeliness, and costs--and then bid acceptable houses against each other. I demand a sample printed by the bidder on the stock he or she proposes to use and insist on a given quality standard for the stock used, but otherwise do not specify the stock. If we have to cut our budgets still further in coming years, we may go to a 30-lb. sheet that has remarkably good opacity. That would save us another $2,000 in paper and postage costs.

"Something else we are considering but haven't yet done is to split our catalog into two books: one with information that changes little would be published every other year; the other would be published yearly. I'm still studying this, but feel that we would save a considerable amount in postage and printing costs (printing a two-year supply of the constant book and sending it to libraries and the like only every other year)."

About Caltech's Fact book (32-36 pages, 13,000 copies, saddle-stitch):

"By slightly reducing the format of this book from 6 x 9 to 5 1/2 x 8 1/2, we have been able to afford the addition of a second ink color to brighten up the publication. This has somewhat reduced the amount of copy we can include, but significantly increased the appeal of the publication without a huge jump in price (only about $75 more in a budget of about $3,000). This has been possible because of new and better small two-color web presses that are appropriate for a 13,000 copy run of this book--good quality (even in the many halftones) at very competitive prices."

About other brochures and booklets:

"Increasingly, where these are going to be updated/revised in subsequent years, we are tending to use

36

a ragged-bottom format that allows greater flexibility for typesetting and photo changes without reworking the entire publication. Thus, by changing paper and/or ink color and perhaps cover design and photos, we can give new versions a fresh look at a small fraction of the cost of resetting and pasting up from scratch. Also, with the use of magnetic-tape typesetting, it's possible to rerun the tape in a new face--producing an entirely new look--for much less than the usual cost of resetting from scratch. Sometimes when we really want the luxury of a two-color brochure but don't have the budget for it, we run one side of the job in two colors, the other in one color. If this is done carefully, most people don't even realize the whole job isn't two-color, and it saves quite a lot, particularly on small brochures. In general, I tend to try to save dollars on the big publication--particularly the catalog--so we have more for the usually underbudgeted smaller pieces where cost-cutting is particularly hard."

John R. Hamilton, senior editor at the University of Michigan:

"Our efforts to trim costs started several years ago--even slightly before a good many of our contemporaries were forced into it. (Costs had risen but our operating budgets had remained static for more than 10 years. We had to act.) Our initial method of cost-cutting began with review of existing publications for which we were financially responsible. We eliminated several, altered methods of distribution, tightened give-away-free amounts of obligatory items, condensed large items into small.

"Another method we (meaning our publications office) used to cut our costs was to begin passing along some expenses to others--those for whom we were doing work. Up to a certain point, all supplies, photographs, specially set type, transfer lettering, stats, and the like were out-of-pocket expenses for our operation. We instituted a modified charge-back system, passing along to our clients the cost we incurred to accomplish their work. We also added such other expenses as keylining costs and original artwork time for items other than covers. Again, this didn't reduce costs, merely transferred them from our budgets.

"While generating new monies doesn't fall into the category of cutting costs, we have initiated some moves along those lines. A couple of years ago we began selling advertising in our faculty-staff directory. This was done with virtually no expense on our part, and with minor effort. We were able to generate more than half our cost of producing the book. We make an initial distribution covering all the names listed in the book; beyond that, we charge university departments for additional directories--and we sell to the general public. We have invested a large sum of money in a new map for the university and intend to recoup that expense by sale of the map (even to university units). We also restrict free distribution of an inexpensive map, making a charge to units requesting more than the maximum number we offer.

"My advice would be self-examination. Look closely at what you're doing and how you're doing it. One concrete example of self-examination was our Honors Convocation program. The 1973 edition was printed on a 70 lb. stock, the 1978 edition on 60 lb. floor stock offset book. The 1973 edition was set 10/12, allowing three columns per page--and the book totaled 44 pages. The 1978 edition was set 9/10, allowing four columns per page--and the book totaled 32 pages. The number of names is about equal in the two editions (5,279 in 1973; 5,124 in 1978--the big difference being less than one page in either book). The pleasant thing about this whole mess is the price. The 1973 cost--$1,685.45; 1978 cost--$1,672.34. Both press runs were approximately 4,500."

Robin Eversole, director of publications at the University of Kansas:

"We engaged in two major experiments in cost-saving this year that have novelty. One is a series of graduate flyers that we supplied to departments this year. The object of this program was to make available at moderate cost handsome, colorful brochures to all departments offering graduate degree programs. The problem was that most departments needed only small quantities (500-1,000), making use of extra color prohibitive. We devised this format in several sizes using a design that had been firmly associated with the university. We took orders and preprinted the red and blue. Each department then planned its own material within the limitations of the format. We are in the process of surveying departmental satisfaction and planning a revised series for the next year.

"Our other new project this year involves reading courses and course descriptions directly off the admissions and records data base without keyboarding for typesetting. This process is fairly complicated, involving two interface programs; from the basic computerized records to the text editing system and from the text editing system to the typesetter. In setting courses, this saves $20 per page over the cost of keyboarding, and since university course data are updated and checked throughout the year, no proofreading and approval procedure is required prior to publication. I'm excited about computer applications in publications, and we're receiving fairly good support to try some things. I hope to expand our computer typesetting interface to some other areas in the next year."

Dave Mathis, director of publications at Virginia Commonwealth University:

"Three years ago we changed our bulletins from a one-column, 6 x 9 format to two-column, 7 x 10 size. That, along with reducing the type size in a few places and running on a larger web press, saved us approximately $12,000 in one year. We also saved by dealing directly with the typesetting house rather than through a printer (who often used the same house only to present us with a percentage service charge). We've since gone to electronic typesetting operations and combined our 14 catalogs into three large ones, the latter offering an interesting example of internal politics in academe.

"Another cost-saving is our affiliation with the Virginia Commonwealth University School of the Arts honor program in design."

Jean Crawford at Vanderbilt:

"In an effort to save money on paper and also lighten the magazine to save postage, we substituted for our 60 lb. sheet a 50 lb. sheet in a contrasting color (ivory) for one 16-page signature of our magazine. This goes in the center of the book and is used for class notes and other alumni news. This worked fine and appeared to be done for design reasons rather than economy. Unfortunately the next year we had to economize further. We now use 50-lb. paper throughout the magazine, but will still use the ivory center section, printed in brown. The rest of the magazine is on white stock."

Felix (Jack) King, director of publications at the University of California, Systemwide Office:

> ". . . I would suggest that more emphasis be given to the planning of each publication, with conscious decisions being made about each aspect of production and distribution. It is extremely important to 'clue the designer,' since, in any effort to economize, the designer can make or break a job. For those who are not fortunate enough to have a designer on the staff, I would suggest some earnest conversation with a trustworthy printer, to let that individual know your objectives."

He goes on:

> "Since the catalog is usually the most expensive single piece in any program, it is a good idea to take a careful look at that publication. Paper usually constitutes a third of the cost, and a reduction in the quality of paper can frequently result in substantial savings. With respect to typography, one might consider extending and deepening the margins, cutting down on the number of halftones, and making sure that the typeface is a readable bookface with the most characters per linear inch. Although one character per linear inch doesn't seem like much, in bookwork it may mean an entire signature. Consider also that each full-page halftone represents one page of printed matter times the length of the run. In other words, with a run of 30,000, each full-page halftone represents 30,000 pages of printed matter.
>
> "Consider also the possibility of using the same graphics for jobs of similar purposes, changing only the titles.
>
> "Finally, an idea that we have used with some success is an imprinted die-cut report cover that carries only the name of the university, but no title for each individual report. The covers can be used with typeset material, but are usually used for typewritten reports. The typist is instructed to position the title of the report in an area that can be seen through the die-cut window. Side-stitching and an attractive strip binding convert the most routine report into an attractive 'printed' piece."

Tony Neville, editor of Wichita State magazine:

> ". . . (1) use student photographers, artists, and writers; (2) take photographs yourself. The alumni

publications that cross my desk indicate that these cost-saving possibilities are seldom exploited. I pay student photographers $25 for carrying out a multiple-picture assignment, $10 for a simple assignment like producing a portrait. This is far below professional rates . . . . The students are underpaid, but they are grateful for the opportunity to add published work to their portfolios. The same is true of student illustrators, whom I pay $25 for a commissioned piece of art, and $10 for second rights to an illustration that may have appeared, say, in the student newspaper. Incidentally, if a student photographer doesn't use the free facilities of the journalism department's darkroom, I pick up the tab for processing costs. I actually prefer that they leave the processing to a professional . . . .

"I take many of the pictures for my publications myself, primarily because my budget is meager, but also because I enjoy the craft. I should add that, in the 1960s, when I was editing The Johns Hopkins Magazine, I had the good fortune to function as a photo editor for some of the top photojournalists in the country. 'Reading' their contact sheets--seeing how they frame their shots, move about, change lenses, etc.--gave me a better education in photojournalism than is contained in any book. It gave me the courage to take up photography and to spend the money for what an adequately equipped photographer needs: two 35mm camera bodies and three lenses (long, 'normal,' and wide-angle). The reason for strapping a second camera around your neck is not to impress your subjects (though it helps), but to have the flexibility to change quickly from one lens to another or, when the cameras are loaded with different films, to accommodate to changing light conditions.

"As for professional photographic processors, the question to ask before entrusting your exposed film to anyone is: 'Do you develop by inspection?' (For the uninitiated, in 'development by inspection,' the processor develops the film according to the ASA rating you have used. And incidentally, if you use such a processor, you can safely shoot a film at a rating two or three times the rating listed on the film package, thereby accommodating to dim light But, shortly before the standard time is up, you hold the film up to a dim light and thereby judge whether to shorten or lengthen the time the film remains in the developer.) This kind of processing is costlier than that at the corner drugstore or the campus lab, but it is good insurance against one's errors in setting the exposures.

"A piece of advice my own processor gave me years ago: If you shoot a roll of film under two significantly different lighting conditions, do the following before switching from one condition to the other: cup your hand over the lens and shoot two or three blank exposures. This gives the processor a place to snip the film in two after inspection and then treat the two segments differently. One other argument in favor of professional processing labs: people working there are accustomed to giving the best service possible. They may discard several prints before making one they consider satisfactory. That final print will have just the right contrast for 'snappy' reproduction of the printed page. Their enlargers have expensive lenses for sharp resolution. They 'spot' the prints to hide blemishes, and so on."

Lt. Col. James Logan, U. S. Air Force, director of admissions at the Air Force Academy in Colorado:

"To save on both postage and publication costs, we developed different brochures to respond to specific types of inquiries, where in the past we might have mailed a catalog. For initial inquiries, young students receive the 'Preparation' brochure, and high school students receive 'A Guide for Students and Counselors,' which includes a mail-back card to enter our precandidate program. If they return the card to enter the precandidate program, we send the 'Admissions Guide' and the picture booklet, 'The Air Force Academy, an Introduction.' If they appear to be qualified after returning the precandidate questionnaire, we then mail the catalog. By using this approach we have cut 20,000 catalogs from our annual order, which incidentally is still over 100,000."

A. B. Mifflin, director of graphics at Southern Illinois University at Carbondale:

"We believe from our experience that over the long haul, establishing a graphics standards program, including a standard grid system for publications, is one of the real ways to save money in a publication program of any size. A standard grid system enables fewer people to produce more work."

42

Nancy Naylor, editor of UCLA Monthly at UCLA:

> "We converted seven years ago from a magazine to a tabloid, for budgetary reasons that also included a goal of much wider circulation. You get a lot more for your money with a tabloid, if it's carefully handled with attention to detail. We regard ours as a magazine on large pages, albeit on newsprint, and not at all as a newspaper just because of the paper stock.
>
> "If you don't have the money or staff to produce a quality magazine, don't try. A good newsletter is preferable to a skimpy, flimsy tabloid, and a good tabloid superior to a poor quality magazine. Too many alumni magazines are really, in concept and style of writing, little more than newspapers between covers.
>
> "Don't stint on the cost of good graphics. Without them, the publication will never be read as you want it to. Consider design an essential cost, unless the editor is that rare phenomenon who is also a crack designer in disguise."

Obviously, there are many more ways that we can consider for saving costs. One I might mention is, of course, your personal time management. If you are a director of publications, the way you operate and the way you run your office will be a guide for the rest of your staff. If, for instance, you are constantly coming in the office a half hour or one hour late, other staff members will be doing the same, and this will certainly cut into your overall effectiveness. The way you organize and execute your responsibilities will often have direct cost relationships.

I hope that these ideas will provide a basis for thought and that you'll find ways to apply them to your school, college, or university.

Presented at the 1978 CASE Annual Assembly.

PRINTING SPECIFICATIONS: WRITING THEM RIGHT

M. Fredric Volkmann
Director, University Publications
Ohio State University

Because nearly every job is different, buying printing isn't like buying office supplies. You can't ask for quotes as if you were buying a gross of No. 2 pencils. Instead, you have to draw up detailed specifications.

Writing printing specs begins even before your initial contact with the client's office and continues beyond delivery of the job. Experienced publications officers first collect information on suppliers--typesetters, paper merchants, printers, and designers. Then they organize the information from clients and from suppliers to prepare well-written and precise specifications. When the bids come in, they study them and make the award. Then, through the production process, they control changes, meet deadlines, and check the final bill for accuracy.

At the heart of this process is the printer's bid, the major tie binding publications officer, printer, and client.

As I discuss printing specifications, I will deal with situations where you, as the publications officer, buy printing--not where your shop also does the printing. I won't try to deal with situations where the institution is bound by completely inflexible state bidding procedures. And I won't discuss situations in which institutions base decisions on factors other than price or quality--such as whether the printer is a graduate, a parent, or a major donor.

GATHER INFORMATION

Before you can produce specifications, you must get information from the client and individual suppliers, and become familiar with national trade customs.

To gather the information you need from clients, develop a planning guide. This form asks basic questions about quantity, budget, content, audience, means of distribution, and deadlines. The planning guide becomes the basis for all future dealing with the job.

This step is essential, even in a one-person shop. The planning guide becomes critical where several persons will be handling the job. Some institutions prepare these forms in multiple, carbon-impregnated sets so that the client and each participating staff person can have a copy. Only one person needs to talk with the client, but the information can be shared with all who need to know.

As a basis for client contact, you need information on suppliers and their equipment, capabilities, and reputation for quality.

Two basic rules apply when dealing with printers--see their shops and ask for samples of their work. In visiting the printing plants, you can see for yourself how printers operate and how clean they keep their shops. Ask for samples, not just of show pieces such as annual reports but of run-of-the mill jobs. Talk with other publications people who have used the vendors.

With the rapidly changing technology in computer typesetting, you need to stay in constant contact with typesetting firms. Insist on receiving current type specimens and on being kept abreast of the capabilities of new equipment. Knowing that one typesetter has optical scanning equipment or programs to convert computer-stored information to type may significantly reduce the cost of keyboarding--if the system fits your situation. Because of changing technology, typesetters can be extremely competitive.

You need to know your paper merchants so you'll be familiar with the stocks they have readily available. Price books from various merchants can be informative when you're asking printers to break out paper costs on their bids. Also, be sure to get on the merchants' mailing lists for close-out items. You may want to use such stock to cut costs on small jobs.

Although you'll want to build your own knowledge of various printing papers, don't forget to get printers' opinions, too. They often know by experience whether a particular paper is satisfactory, whether it actually is as available as the merchant says, and whether it meets various postal regulations.

Consider designers as suppliers, too. To buy design, you will want to see the portfolios of various designers and to check with previous clients to see how the designers are to work with. Once you have located two or three designers with equally creative approaches, you can get competitive bids on design. But you'll have to draw up specifications of just what the assignment covers and how much responsibility you expect the designer to assume for the job. (I often prefer to control contact with the printer myself rather than to pay the designer to do this at a relatively high hourly rate.)

If you are to get good prices, turn out quality work, and avoid costly misunderstandings, you should be aware of the printing trade customs. These were most recently published in 1975 by the National Association of Printers and Lithographers, 750 Seventh

Avenue, New York, NY 10018. You should clearly understand them so that, where necessary, your specifications can legally and correctly indicate exceptions.

Changes in the trade customs must be clearly spelled out. For example, the trade custom of allowing 10 percent above or below the original amount (on jobs of 10,000 or less) helps protect the printer two ways--buying too much paper or excessive paper loss during printing, folding, and binding. But with today's improved technology, these guidelines are not so defensible. On certain jobs above 5,000 a maximum of 5 percent overruns is not an unfair demand, unless the job involves unusual or exotic production techniques that might increase waste.

AVOID WASTED EFFORT

When it comes to preparing good specifications, you must be organized. To collect and record the necessary information in an orderly way, you'll need job files, specification sheets, and rough layouts.

Most publications offices create a job file to include not only the information gathered from the client and listed on the planning guide but also a specific, technical record of each step in production.

At Ohio State, we keep every single item connected with the job in its file. This includes manuscripts, suggested photographs, phone messages, approval slips, art work, and proofs. When the job is finished, only art work and photos are refiled separately. Everything else, including six samples of the printed job, becomes a part of the permanent record.

Some shops use a printing specifications form to organize all information about a job for editors and designers, to provide the basis for a rough estimate, and to develop the specifications for a final bid.

Such forms force the publications staff to think systematically about the various aspects of the job prior to giving final specs to the printer. With the kind of information required by such sheets, it's possible to use the Franklin Printing Guide and arrive at a preliminary estimate of what a job will cost.

A third and extremely important part of preparing information for specifications is the rough layout. Although often prepared by a designer, experienced editors and managers can develop these. Generally the rough layout is a mock-up of the publication to exact size showing the position of type as well as photos and art.

For an extremely complex and important job, a designer should work up a comprehensive layout (comp) using where possible the stock specified for the job. This also shows the position of type on the pages, where photos and art go, any bleeds, unusual tip-ins, die cuts, special folds, and binding.

Paper merchants often will prepare free dummies to use in making rough layouts or comps as long as you consider specifying their paper in the job.

SEEK BIDS

To bid or not to bid? That's the question that we constantly ask ourselves, especially where the job will probably cost under $500. It is uneconomical and inefficient to request bids on small jobs, but nearly all people I have talked with say that bidding is absolutely essential on medium to large jobs. I agree.

When bidding time comes, institutions work differently. At Ohio State, a full-time purchasing specialist handles the final preparation of all specifications, and opens bids--a time-saver for my office. On the other hand, many institutions' purchasing agents are not experienced in writing printing specs or in keeping tabs on printer quality and reliability. Then, the publications office must draw up the final specs, select the bidders, and award the contracts--or else work closely with the purchasing office in these steps.

When it comes to selecting firms to bid on a job, I suggest you use judgment unless state law requires you to take all comers. Quick print centers can handle some jobs. Others require the attention of medium-size/medium-quality firms. Still others (for example, the president's report or an important recruiting piece) call for the very best quality printers. Occasionally, unusual aspects of a job require that it be let for bids only to specialty printers such as those with high-speed web presses.

Begin with a good supplier list. Then decide if the bid should be for the individual job, for a series of similar jobs done over a specified period (for example, your alumni periodical or a series of recruitment flyers), or for all printing done by your office, perhaps for one full year. Depending on the size and style of your publications operations, each of these approaches has validity. All three have the same basic purposes: controlling cost and ensuring quality.

While all well-written specs cover the same information, they come in two basic styles--long and detailed or short and easy. Bureaucratic red tape often determines which approach you use.

Small private institutions can often use the "short form." Some state institutions require as many as eight pages to spell out the specs for their catalogs.

Under normal bidding procedures, a rough layout should accompany any job to be done in other than a standard format. This is essential when the job involves tip-ins, reply cards, or unusual sizes, or other special features.

Although all of my advice so far suggests "put it in writing," some institutions use the phone to outline specs and secure bids. But, to protect the publications office, they send confirming written specs the next day. In fact, before you call printers for bids, you should fill out a detailed spec sheet. Read this information on the telephone so each vendor will receive exactly the same information. Indicate that the specs will be confirmed in writing and ask that the printers confirm their bids in writing.

Accompanying each bid should be a contract specification sheet. This lays down specific guidelines that the purchaser of the printing expects the printer to follow--especially where they contradict trade customs. Particularly sensitive areas are the questions of ownership of plates, negatives, and manuscripts. Many printers prefer to keep these materials in case reprints are possible; then they often charge a higher-than-normal rate for the repeat business.

While a contract specification sheet is highly desirable, most institutions do not use them. More often, a separate set of specifications and conditions developed by the purchasing office is the only item accompanying the bid. These terms deal more with legal obligations of the institutions than with the special problems that might be encountered in printing.

Although it sometimes will increase costs, consider requiring the printer to submit a performance bond to protect the institution against failure to meet these conditions. This often is used with such high-cost items as catalogs or magazines, which involve large quantities and tight deadlines.

When seeking bids for type, be sure to compare oranges with oranges. Computer typesetting has led to mixed quality standards. Know the typesetting method to be used and the typesetter's quality standards before allowing the firm to bid. Also be sure to find out whether proofreading is included.

When getting bids on a job with a long run, ask that the printer indicate paper costs separately. Also, always ask printers to indicate the savings possible by using a comparable quality paper that they stock in quantity. Here you may want to take advantage of a firm's volume buying.

OSU Printing Specifications

Description of job:

☐ Request for cost estimate ☐ Final printing specifications Printer job no. User job no.

Quantity Folded size Flat size ☐ Special items

No. of pages ☐ Self cover ☐ Separate cover ☐ Other

Paper stock

☐ Inside, or ☐ Self cover: Brand Weight Color Finish

☐ Cover, or ☐ Cards: Brand Weight Color Finish

Other: (Describe)

Ink ☐ **Inside pages, or** ☐ **self cover, or** ☐

1st color ink Prints on: ☐ Two sides ☐ One side

2nd color ink Prints on: ☐ Two sides ☐ One side

3rd color ink Prints on: ☐ Two sides ☐ One side

4-color process Prints on: ☐ Two sides ☐ One side

☐ Varnish on: ☐ Two sides ☐ One side ☐ Spot

☐ Bleeds (explain)

Ink ☐ **Separate cover, or** ☐ **cards, or** ☐

1st color ink Prints on: ☐ Two sides ☐ One side

2nd color ink Prints on: ☐ Two sides ☐ One side

3rd color ink Prints on: ☐ Two sides ☐ One side

4-color process Prints on: ☐ Two sides ☐ One side

☐ Varnish on: ☐ Two sides ☐ One side ☐ Spot

☐ Bleeds (explain)

Typesetting

Preferred typeface(s): Body Headlines

Body type size(s) Headline size(s) Column width(s) Estimated total column inches

Galley proofs, no. Waxed galley proofs, no. Page proofs, no. Repro proofs, no.

Photos and other art work

No. of photos (halftones) Original size(s) Printed size(s)

No. of line art pieces Original size(s) Printed size(s)

No. of color separation(s) from: ☐ 35 mm slides ☐ Photo or art ☐ Other Printed size(s)

Special effects: ☐ Reverses ☐ Solids ☐ Screen tints ☐ Duotones ☐ Other (explain)

Keyline (pasteup)

☐ Camera ready from customer, or furnished by: ☐ Printer ☐ Other

Special printing items

☐ Die cutting ☐ Scoring ☐ Perforating ☐ Numbering ☐ Flysheet ☐ Blind embossing ☐ Other

Folding (job does not bind)

Describe fold

Binding

☐ None ☐ Saddle stitch ☐ Side stitch ☐ Perfect ☐ Plastic ☐ Drill ☐ Pad ☐ Other

Proofs

☐ Brown print ☐ Color key ☐ Press proof ☐ Other

Deliver to **Date wanted by**

Packaging: ☐ Box ☐ Shrink wrap per package ☐ Other

Finished samples to Number of samples wanted

Estimated Cost $ Costs for additional or fewer ☐ 100's $ ☐ 1,000's $

Costs for additional or fewer pages in multiples of are $

These specifications prepared by Phone Date

For

The Ohio State University
Form 9415 Rev. 2-78

Publication Planning Guide

Use only during initial contact with client, making sure that the publications officer and the client have discussed all of the questions and points that follow. This is not a specifications form, which should be completed after editor and/or designer have reviewed the manuscript and have decided upon a direction the publication should take, based upon strategies developed from the information below.

Department ____ Date ____

Person contacted ____ Title ____ Phone ____

Title or description of publication ____

Audience(s). Be specific: indicate age(s), sex, socioeconomic characteristics, etc.

Distribution ☐ by hand ____ how many by hand? ____

Who will be handling distribution by hand? ____

☐ by mail ☐ first class ☐ second class ☐ third class ☐ other ____

☐ envelope ☐ self-mailer ☐ other ____

☐ mailing lists required (describe) ____

☐ dimension ____ ☐ quantity ____ ☐ number of pages ____

Type of publication ☐ letter ☐ brochure ☐ poster ☐ booklet ☐ catalog

☐ other ____

Describe publication's written contents ____

Illustrations will include ☐ photographs – how many? ____

☐ illustrations – describe ____

☐ sizes – describe ____

☐ University Publications must arrange photographs or illustrations ____

Client's maximum budget $ ____ if this is insufficient, can client obtain more funds? ☐ yes ☐ no

Continued

Did client supply samples of previous publications or samples from other schools? ☐ yes ☐ no

Does client expect to use ☐ cheap white paper ☐ colored offset paper
☐ white textured stock ☐ colored textured stock ☐ book white ☐ cover white
☐ one-color ink ☐ two-color ink ☐ four-color process

Were basic office procedures described to client ☐ yes ☐ no

☐ time frame needed for production of this type of publications (including tentative delivery date of ____)

☐ requirements as to submitting purchase order authorizations for expenditure of their funds

☐ understanding of delays in production schedule that will result in delays of delivery

☐ manuscript must be submitted in final form, typewritten, double spaced

☐ that all photographs and art should be supplied, unless otherwise noted

☐ all approval slips must be signed before next stage in process will be begun

☐ that contract is to be maintained through one person in client's office

☐ that only university publications contacts printer and other suppliers, other than purchasing

☐ that client should contact only (name) ____ when wishing information regarding status of job at university publications

☐ that changes made in job at any stage following submission of manuscript will require additional expenditures on the part of the client, increasing in cost with each succeeding step of production

Any other comments regarding client ____

Name of person completing this interview form ____

It is possible for you to buy paper directly from a merchant and to supply it to the printer. Generally, this saves some money but you run the risk of having to deal with problems of damaged stock, uneven quality, and so on. Remember that the printer's mark-up on paper covers not only profit but also the risks and nuisance of returns on shipments of poor quality.

If you find that you can use a standard size, weight, and color of paper on most of your publications, consider buying a year's supply on competitive bid and contracting with a printer or a merchant to store it. If you use many small printers, you can often obtain a better volume price on the paper--provided you can find convenient, safe storage.

When writing specifications, try to stick to publications of standard dimensions with pages in multiples that fit the press format. For example, the usual 8-, 16-, or 32-page signatures are not always standard. Certain paper and press formats can run in multiples of 12.

Special features such as bleeds, varnish, press proofs, large solids, and folding against the grain can drive the cost of a job above an acceptable limit. Where you are considering special techniques, ask the printer to quote these as additional costs so you'll know exactly how much you'll be paying for each feature. Then you can decide whether each is worth it. I suggest this approach for die cuts, blind embossing, foil stamping, and four-color process.

Always check to see if unusual folds are possible on existing equipment. Hand-folding is extremely expensive. You'll also pay dearly for applying reply cards to posters and for inserting cards and envelopes in bound pieces. Be sure to list these items separately on your request for quotation.

To keep tabs on litho preparatory costs, ask that the cost per halftone, duotone, tint, and reverse be indicated separately. Sometimes keylines (mechanicals) can be prepared less expensively by the printer than by the designer.

If the job requires special packaging, ask the bidders to indicate the cost. For example, you may find that shrink wrapping costs considerably more than boxing the items.

At times, it may be necessary to use bidding to award a job to the printer you wanted to use all along. In these cases, you have to arrange the specifications to that vendor's advantage. You might do this by quoting press sizes only one printer can handle, indicating a typeface not widely available, requesting special binding, or specifying a certain brand of paper used as floor stock by that printer. Remember: When you manipulate the specs in this way, you are eliminating the price competition that works to your institution's advantage.

Of course, you can also select printers because they are alumni, donors, or friends of yours or of your boss. Again, be careful that your institution doesn't suffer in the long run. At one institution where I worked, our major printer had held onto the account because he was a major donor. When I insisted on competitive bids, we discovered that he was charging a higher price than all other bidders--to the tune of four times the annual donation.

Watch out for the free lunch and other favors that vendors can provide. Such sales efforts are based on gaining your trust and friendship, not necessarily on giving better prices and higher quality.

Once the specs are in the hands of the printers, don't discuss one printer's quotation with another until the bids are opened. Insist that all printers meet the bid deadline, and then open the bids on schedule. Prepare a worksheet so that you can easily compare prices and so that you can share with bidders their various price structures.

DON'T BE FICKLE

Once the bids are let and the job begins, be sure to meet all deadlines and to follow procedures outlined in the specifications. If you fail to do so, your printer may have justifiable reasons for increasing costs and delaying delivery.

At each step of the way, use approval slips for any proofs sent from your office to the client. Clearly indicate deadlines. Some offices send a firm note stating, "If we don't hear from you by (date), we will assume the proof is correct as it stands."

When you make corrections, be sure to indicate whose fault the changes are. Many typesetters and printers request that their mistakes be reported in blue ink and that customer's alterations will add to the cost of the job if they are the customer's fault. Some publications offices make their clients aware of these charges so they will make as few alterations as possible.

Meeting deadlines at each step of the way is essential. Printers schedule their equipment as tightly as airlines do their flights. When you change an appointed press time, you may cost the printer money that then must be recovered from you. This is one major reason why final brown prints (bluelines) and press proofs should not be changed unless a glaring error is involved.

As soon as the job arrives, check it for faults or shoddy work. If this happens, it's much wiser to return the entire shipment and have the printer sort out the bad ones at his or her expense. While this is difficult on tight deadline jobs, it teaches printers a lesson about your quality standards.

I have returned many jobs, including a shipment of 25,000 catalogs because about 20 percent of the ones I checked had press errors. The printer, reviewing the returned job, discovered that more than half the books were damaged. The entire job had to be printed over. If I hadn't had a tight set of bid specifications and contract conditions, it might have been difficult to force a reprint at the printer's expense.

When the bill arrives, you will have one of two reactions--"They done me ☐ right ☐ wrong." Printers must recover a fair profit from a job, especially where specifications were altered or changes were made during the production process. While it is the printer's responsibility to warn the publications office of additional costs, this rarely happens. More usually, you first learn of significant increases when the client receives the bill. Regardless, you should check every bill item for item against the original bid. Any changes and alterations made either by the customer or by the printer must be entered separately. Bills not indicating these items should be returned and redone as indicated in your contract specifications.

Finally, be sure that your university pays bills within the prescribed time--usually 30 days. Printers may be reluctant to bid if your institution is slow to pay. Printers rightfully charge an interest rate on any bills unpaid after 30 days. Always ask the printer to let you know when payment is behind schedule so that you can nag your accounting office.

In closing, I quote from Effective Publications for Colleges and Universities. Authors Kelvin J. Arden and William J. Whalen compare buying printing to buying a tailor-made suit.

> In either case, you will get a bargain only by cutting corners on workmanship, materials, or style, but a low price is no bargain if the finished product doesn't fit. What purchasing agent would go out and buy a size 34 suit at any price if his fit is a size 42? Who would ask the tailor, "How much would the suit be if you leave out the pockets?" Yet, these are exactly the kind of suggestions made in all seriousness by well-meaning and economy-oriented college administrators and business officers.

Without knowing "what the tailor knows," it would be virtually impossible for the publications officer to prepare adequate specifications. It is essential that we know as much about the printing business as the printer does, and, most importantly, that we have a strong hand in developing specifications for this highly technical and specialized area.

SMALL SHOP SURVIVAL MANUAL

Nancy Harper*
Assistant Editor
CASE Currents

> We, the willing
> led by the unknowing
> are doing the impossible
> for the ungrateful.
> We have done so much
> with so little
> for so long,
> We are now qualified
> to do anything
> with nothing.

If you are sitting at your work-laden desk thinking that someone wrote a poem just about you, don't worry. A lot of others are thinking the same thing.

The words could apply to almost any worker these days. But they have special meaning for managers of one- or two-person information offices. With small budgets and no staffs, some of you hold titles that read like a one-man band sounds.

While we cannot put dollars into your printing fund or send you Pulitzer Prize-winning writers to help, we can offer some suggestions that might make your work easier and help you survive.

Most of the suggestions are your own. Some came from your responses to a survey conducted by Penn State's Art Ciervo, director of public information and relations. Ciervo surveyed news bureau managers at 80 small colleges around the country. Jayne Zenaty, formerly acting director of public relations at Clarke College, drew together ideas from 20 small bureau managers.

The first nine ideas came from Philip Lesly, head of The Philip Lesly Company, a public relations firm in Chicago. He suggests that you first recognize that, with all its problems, the one- or two-person department affords you an exceptional opportunity to become a generalist when almost all forces in our field are shaping specialists. The person who cannot call on others to perform specialized tasks learns to do everything. In the process, that person stretches his or her mind.

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*In 1979, Harper is a free-lance editor based in Lawrence, Kansas.

LESLY'S LAWS

1. Educate your administrators on the comparative value of the different jobs under your responsibility. Since you can't do everything, they should realize that it is good judgment and good management to neglect lesser matters in order to complete important projects.

2. Keep a log of your activities, and note for whom each is performed. This will help you prove what you've done, and how much time you've spent on it. In addition, you will also be able to tell the percentage of your total work devoted to each department or project.

3. "Charge" time to each area. Operate as if you were an agency charging each unit on the basis of time spent and the share of the budget needed to get the work done. The list can help you resist unwarranted demands on your time and budget and might help you get added staff for special projects.

4. Analyze the abilities of your secretary, if you have one. Can that person write, handle media inquiries, set up events, and work with printers? Delegate as much of the work as possible.

5. Organize your time so that planning and creativity are not lost in the scramble of everyday work.

6. Try to mechanize routine jobs and inquiries as much as possible. Prepare and keep up-to-date files of canned materials that can be used to meet a large number of the inquiries.

7. Recruit volunteers, probably students, to do legwork and research. Get young people who want to gain experience and build up references. And, when they demonstrate the skills they've acquired, give them recognition--a letter of recommendation or a thank-you in your literature.

8. Don't have a luncheon meeting for something that can be done in eight minutes on the phone. Use your lunch hour for important meetings and for planning.

9. Don't sacrifice reading. You need to keep current and expand your horizons.

ZENATY'S ZINGERS

1. Each week, outline the events you must publicize. Identify the media to be contacted, the dates you would like the stories to run, and the deadlines you must meet. Update the outline weekly and try to stay two weeks ahead.

2. Write in one day all the routine news releases for upcoming events. This often allows you to put more than one release in each envelope and saves time and postage.

3. Investigate piggyback coverage with other colleges. If you spot a trend, for example, contact the news services at other local colleges and combine the information in a feature.

4. Don't downgrade the importance of hometown releases, but don't spend all your time on them either. Send a copy of the release to the student's parents, with a letter requesting a clipping from the hometown paper. Often, the parent will call the editor of the paper if the story does not appear.

5. Get help from students by using the old Tom Sawyer trick: Make the work a status symbol. With student photographers, for example, pay them as well as you're able to, and fire those who don't measure up to high standards. Look into having some students earn academic credit for working in your office.

6. Plan ahead. Use slack times, if there are any, to write skeleton releases for annual events such as graduation, orientation, and homecoming.

7. Deal with problems immediately. Today's 10-minute phone call to an unhappy faculty member could save you from a bothersome hour-long meeting next week.

8. Know your resources. Ask a research librarian to select bibliographies that might help you revise your mailing list. From the alumni association, get names of alumni who could help place your news stories in their local papers or on TV or radio.

9. Put a flower on your desk. Once a day, look at it and consider the benefits you derive from being your own boss.

CIERVO'S SUGGESTIONS

1. Set priorities. Many small-staff news directors follow these priorities: (a) deadlines, (b) demands of the administration, and (c) media requests. Don't, however, spend too much time meeting the demands of the most vocal or most persistent requests. Put another way, resist the attitude that "the squeaking wheel gets the grease."

2. Get other administrators to handle content for the general catalog. Do only the production end of it yourself.

3. Use the telephone instead of spending that time running all over the campus.

4. Encourage reporters to write their own stories about your institution. This will save you time and increase your chances of having the story appear.

5. Work closely with printers to discover shortcuts, to avoid mistakes, and to save time and money.

6. Try, when possible, to get other employees of your college involved in public relations. The president, for example, might like to write his or her own speeches, or the registrar might agree to proofread catalog copy.

7. Use secretarial staff or students to do hometown releases using a sample release for guidance. Clip stories from the student newspaper and alumni magazine, and mail the clippings to hometown editors for use in their newspapers.

8. Consider using Gestefax to reduce stencil-production time for in-house publications and news releases. Instead of typing a stencil, you type the information on a sheet of paper that's fed into the machine. It then makes a plastic stencil to be used for copies. The benefits of Gestefax are ease in correcting copy, elimination of retyping corrected copy onto stencils, reasonable cost, and good quality. The machine sells for about $1,600.

9. Ask departments to prepare copy as completely as possible and to do as much background research as they can, thereby reducing the amount of research your office needs to do.

10. Use the services of artists who work on a "moonlighting" basis. One news director found that this saved the school two-thirds the cost of sending art to a studio.

11. Eliminate sending news releases to other colleges and universities.

12. Look for ways to do jobs in-house, but keep in mind that there are times when professional help can save you money. Ask your friends in the art and journalism departments for guidance.

13. Save money (as much as 50 percent of publication costs) by putting your publications out for bidding.

14. Type your own copy for publications, cutting out typesetting costs. Have a student volunteer type alumni notes to

produce camera-ready copy for the printer. This saves not only typesetting costs, but also time spent proofreading the typeset notes.

15. Select and target your releases.

16. Periodically review mailing lists and eliminate people who aren't using your material or who don't want it. Completely review and revise your mailing lists at least once a year.

17. Recycle your own paper. Reuse envelopes for campus mail and reuse old releases (yours and those that come in) for scratch paper and for writing drafts of releases, letters, or memos.

18. When possible, mail two or three releases in the same envelope.

19. Consider using last year's catalog cover on the front of this year's college folder. You often save money by using the same color separations and negatives.

20. Have your printer save for you useable scraps of paper for note pads.

21. Design a publication to be used more than one time.

22. When possible, use AP or UPI to disseminate your story. This eliminates mailing to many outlets.

23. To save some time and effort in correspondence, answer some letters with notes on the bottoms of the original letters. You can make a Xerox for your file.

24. Pick up your pictures after they've run in the local papers and use them again. Also, get pictures from other offices on campus to help build your photo file.

25. Consider reducing white space and thereby cutting the number of pages in your publication. To save space, you could increase the line width. By running 30 picas across the page instead of 24, for example, you can get 25 percent more copy on a page and reduce the number of pages by 25 percent.

26. Underwrite some of your publication costs through advertisements. You can't do this with every project or offer your space to every advertiser. But, for example, consider asking restaurants, hotels, the alumni association, or the campus bookstore to advertise on a campus map to help offset its cost.

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10 WAYS TO INCREASE YOUR PRODUCTIVITY

Arthur V. Ciervo
Director of Public Information and Relations
The Pennsylvania State University

Productivity, former Secretary of Labor James D. Hodgson once noted, has "all the pizzazz of a wet mop."

I disagree. Productivity can be exciting and personally rewarding, particularly at colleges and universities where survival in many ways depends on the ability to get results.

As a manager, I operate on the assumption that most of the people joining my staff have never produced beyond 60 percent of their capabilities. For that matter, there is a lot of unused capacity in each of us. But I don't adjust my expectations downward to suit the employee's working habits.

Instead, I try to improve his or her productivity to 80 percent of capacity. I assign an 80 percent work load, which requires 100 percent of the person's time, and then help the employee adjust to the increase. Through such an approach, staff members end up producing at least 20 percent more than most people in the PR field.

When I mention increasing productivity to busy people, they say, "That's crazy. I'm so overworked now that I don't see how I can possibly do more!"

Maybe so. But don't confuse the hours you work with the results you obtain.

If you want to be more effective, consider these 10 ways to increase productivity.

1. Learn to use time better. Few people (about 10 percent, according to some management consultants) have learned how to use time to their advantage. Unfortunately, everyone feels that he or she is in that 10 percent. For a more objective judgment, consider whether you have any of these symptoms of a time-waster:

    a. feeling overwhelmed by work;

    b. working longer hours than necessary to get the job done;

    c. constantly blaming other people for failing to get things done;

d. frequently failing to meet deadlines, or meeting them with a last-minute rush; and

e. spending time telling people how busy you are.

Here are some specific time-savers:

a. When you have an appointment away from the office, take with you a letter or two to answer, a report to read, or a magazine to skim. Then, if you have to wait, you can make the most of your time.

b. Learn to make the most of other time-wasting moments. For example, while waiting for someone to come to the phone, write a note or read a letter.

c. Put time to use at dull meetings. Sit near the door, and when the meeting drags on, do some of your routine work--or thinking--as inconspicuously as possible. Or, escape early!

2. Organize your work. Organization simplifies our lives. Some people like to draw up a plan of action, listing in priority order duties to be performed during the course of the day. Then, they systematically do them. Resist the temptation to spread yourself, like an umbrella in a windstorm, in too many directions at one time.

One of the symptoms of a disorganized person is a cluttered desk. When I was PR director at Georgetown, one of our Jesuits became president of a small college located in the same West Virginia town where I had once worked for a steel company. To help him get acquainted, I asked a friend at the company to introduce him to some of the top executives. A few months later, the Jesuit told me about those visits. While discussing a certain vice president, he said, "I don't know what that man does. Every time I go to his office, there's not a thing on his desk." I explained that perhaps the vice president was well organized. Lo and behold, a few months later, this clean-desk vice president became the president of the company!

Anything that comes across my desk is either acted upon immediately--this happens 90 percent of the time--or put into what I call my "fingertip" file. This folder contains items to which responses are pending. In this way, I take action before an item can be overlooked or become buried in a big filing cabinet.

3. Keep it moving. Respond to a request immediately if you can handle it without much research or involvement. I have

61

a standing rule that all letters, including requests for publications, pictures, and information, must be answered the same day they come in.

At Georgetown, we had a "quick response" policy that meant even better service for the press. When a reporter called, we dropped whatever we were doing and, sometimes within seconds, fulfilled his or her request for information. We are now practicing "quick response" at Penn State.

4. Delegate the work. Sometimes we have the tendency to want to do everything ourselves when we could delegate responsibility to a lower paid, less-skilled employee--and thereby increase productivity. Some supervisors are reluctant to pass on responsibilities which they do well themselves. The result is often that supervisors cram 60 hours of work into 40-hour weeks while their employees cram 30 hours of work into 40-hour weeks.

One PR person informs me that he sometimes types his own letters and has the secretary do other work. That is a nice gesture. But, if we do it frequently, we should ask ourselves if we can't use our talents more effectively. List the duties of your operation, then decide what you have to do yourself. Assign the other duties.

5. Expect and inspect. These words are borrowed from Ben Groves of United Research Company, who stresses that you should be sure to let a new employee know specifically what the duties are and what you expect. Then, check to make certain the work is being done efficiently and effectively. To quote Groves, "If you give a person the proper attention and follow up to see if the assignment has been accomplished, then higher productivity results."

Your motive should be to give positive reinforcement. Inspect what the employee has done, praise his or her good work, but also make corrections if necessary.

6. Set objectives. Objectives help us to keep focused on what is important in our operations. Otherwise, we have a tendency to drift.

At the beginning of each school year, you and your staff should set down a list of hoped-for accomplishments, such as improving the school catalog or trimming the budget by 10 percent. Then, focus your main efforts on reaching those objectives.

Recently, at a workshop sponsored by the Women's College Coalition, 23 PR people listed 34 different duties required of them at their schools. These duties ranged from writing publicity to selling tickets and coaching a basketball team If no one else wanted a duty, it was dumped onto the public relations staff. Interestingly, no one at the workshop mentioned performing the three most important public relations duties: consulting management in the decision-making process, doing research in problem solving, and playing the role of ombudsman, so as to solve problems before they turn into front-page stories. All of the PR people there had more than they could handle. But none apparently had considered the university's objectives.

7. Insist upon deadlines. After you discuss an item and make a decision on it, assign somebody to carry it out. Set a deadline. Failure to pin down specific targets and timetables leaves you retracing your steps--and wasting time.

It is also important to:

a. Outline the interim steps to meet this deadline.

b. Make certain that whomever is given responsibility for the assignment agrees that the interim steps can be accomplished, and the deadline can be met.

8. Plan ahead. It saves time to develop contingency plans and policies for emergency situations.

Our Georgetown policy, issued by the president, read in part:

> "In the event of a crime or controversy, as well as in routine matters, it is up to the public relations director to see that the media get the actual facts as quickly as humanly possible. Attempts to suppress bad news almost inevitably lead to unhappy consequences.
>
> "...I therefore authorize the director of public relations, or designated members of his staff, to release information pertaining to emergencies, crimes, controversies, and other events to which the press has a reasonable claim. I ask that you keep him fully informed, both factually and promptly, about such activities in your area of responsibility."

This policy gave me the authority to release information, in most cases, without having to check constantly with sources. I could obtain information from sources quickly, without time-consuming hassles. I couldn't begin to count the hours of staff time this policy saved.

9. Challenge yourself and your co-workers. Some people are unproductive because their supervisors do not require them to do enough. I'm not talking about keeping people busy; I'm talking about getting results. It's up to you to create a climate that encourages productivity.

Any time you challenge a person to produce more than he or she has in any other job, you can expect some negative reactions, such as, "This is too much for me to handle," "It's impossible," or "I'm overwhelmed." Simply explain that it can be done, and, if necessary, demonstrate how. If you ask more of an individual, while giving responsibility and expecting excellence, you will have unlocked the individual's unused energy and boosted productivity. Surprisingly, most people eventually learn how to increase their work capacity. Once they are more productive, they are also much happier with their job and themselves.

10. Take a time-out. No matter how busy you are, you need some quiet time to think things out and complete certain projects. This can't be accomplished with constant interruptions. Therefore, take a time-out, say for 30 or 45 minutes during the day, or if you are too busy, before or after regular working hours. Early morning, when I am at peak efficiency, is when I like to concentrate on doing a serious piece of writing or on handling the toughest problems. Setting aside special times for yourself will help you to keep matters in perspective, and, ultimately, to get more accomplished.

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BATTLE THE BUDGET EARLY

William F. Ahlstrom*
Institutional Advancement Consultant

As managers, we put off making budget decisions just as college students put off doing term papers.

Consequently, as the winter budget deadline looms near, we have to cram what should have been weeks of deliberation into too few hours of rapid-fire decision-making.

But all that can change for you. You can make budget decisions months before they are usually made. Summertime offers the best chance to compare, to analyze, and to make decisions about the programs you manage.

If you use this time to conduct a logical review of your responsibilities, you'll be a more effective manager. When the budget battles come later in the year, you'll be organized. You'll have the facts and figures to defend your budget requests effectively.

KNOW YOUR PROGRAMS

Begin a summer budget review by clearly defining the programs for which you are responsible. List the objectives of each program. Decide to whom your programs are directed and the volume and frequency of the mailings and other activities for which you are responsible.

Here are the step-by-step questions you should answer before preparing for the budget year that's a year away.

1. How much will each activity cost? Begin with the salaries of your staff members. What percentage of time will each staff member spend on a given activity? You may discover that, in salary terms, an activity costs much more or less than you had assumed.

To the salary cost add all the other expenses that apply to each activity. This should enable you to make an estimate of the total cost. Use "Kentucky windage" to take into account the prospects for postal increases, travel inflation, and other factors.

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*In 1979, William F. Ahlstrom is a consultant on public and government relations, based in Washington, D.C.

2. Is too much or too little being spent on each activity? The best way to make this judgment is to specify both the income and non-income benefits of each activity. An activity that brings in no income but significantly increases the number of alumni participating in programs, for example, clearly would be beneficial. Measure how much money and good will an activity produces. Then decide whether each is justified.

3. Which activities within programs are most important, and which of the programs are most important? Your decisions should be based on a combination of fiscal judgment (weighing costs against income and other benefits), political judgment (what will "play" on campus), and professional judgment (what you and your staff know needs to be done).

MORE QUESTIONS

You should now have an overall picture of the programs for which you are responsible. These questions can guide you in analyzing your budget situation more specifically:

1. How do you evaluate the effectiveness of your activities and programs? Does this differ from the ways others evaluate them?

2. Are you using all your resources, both those now in hand and those potentially available to you? What are you doing that shouldn't be done and what aren't you doing that should be done?

3. Have you updated your plan of operations?

4. Does your staff have too little or too much work?

5. Are the programs and services you provide available from other sources?

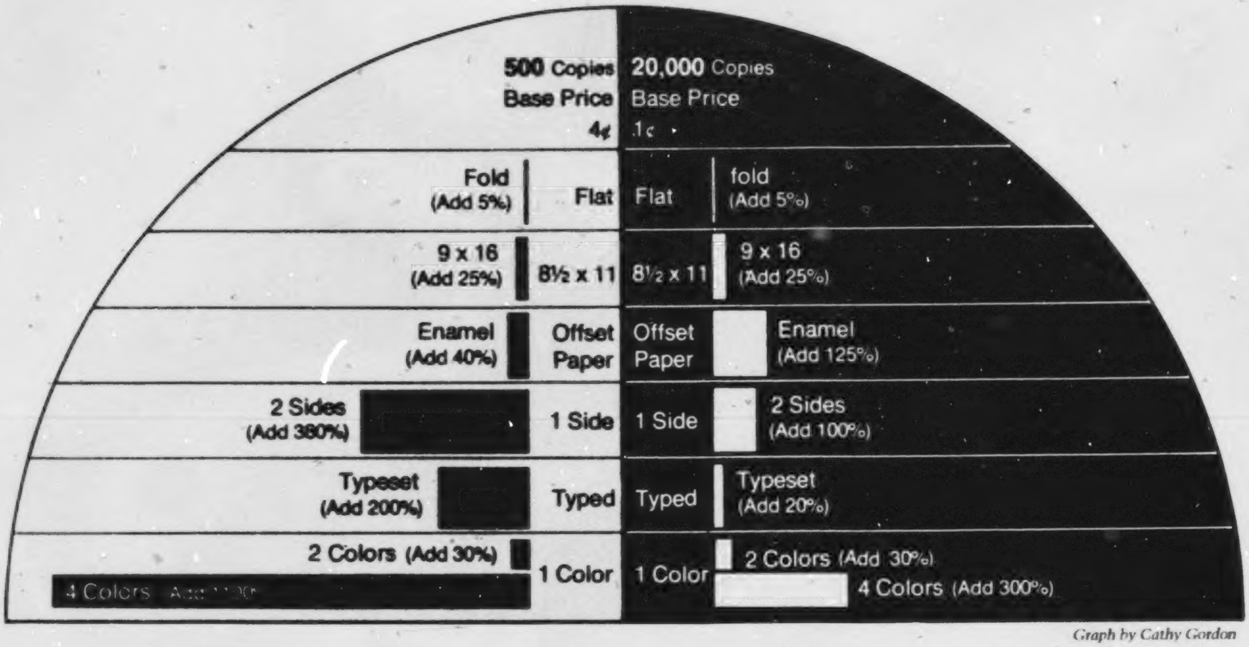
6. Do you keep track of the money you spend on an activity basis, and not just by program?

7. What are the needs, interests, and expectations of the people you serve? How do you know? Do they help plan and manage your programs?

The heat of a budget battle isn't the time to think out these questions. The time is now.

This article is reprinted from the July 1976 issue of CASE CURRENTS.

Design Costs



Graph by Cathy Gordon

EXPLAINING PRODUCTION COSTS

Sandra B. Ernst*
Acting Director,
Office of University Publications
Kansas State University

"Our department wants to send out a graduate flyer. How much will it cost?"

We hear that question about 200 times a year from our "walk-through" clients on campus who use our editorial, graphic, and production services.

Some bring camera-ready copy. But most carry scraps of paper, notes on envelopes, and samples of gold-embossed brochures published by the richest universities in the country.

When the client asks us how much a flyer will cost, we try to be patient. We explain that the cost will depend on variables such as quantity, size, paper quality, number of colors, the amount and kind of composition, and whether the job is printed on one side or two.

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*In 1979, Sandra Ernst is with the Department of Advertising, Michigan State University.

Our client thinks we are trying to dodge the question.

"Well, that may be true," he or she says with exasperation, "but I can't tell you how many copies until I know how much it will cost."

"But the number of copies is a very basic decision," we respond. "We can't even approach the printer for an estimate until we know if you want 500 or 50,000 copies."

"All right, then, what is the difference between 550 and 600 copies?"

So begins the editor's merry-go-round.

At KSU, we were caught in that merry-go-round. The negotiation process was time-consuming and frequently left all of us frustrated. Then we came up with an easy way to explain the cost differences of printing variables to our clients: percentages.

Today, when clients start firing questions, we let them compare the cost of certain design decisions. We express these cost differences in percentages rather than dollars because the prices seem to increase faster than we can keep track of them.

For example, suppose the client asks, "How much for a second color?" We know from two years of cost estimates and bills from our printing service (upon which the graphs are based) that a second color adds about 30 percent to the cost of a job.

Expressing cost variables in this way has greatly simplified our negotiations with clients. We no longer go through the rigmarole of asking our printer for an estimate first in one color and then in two colors--and so on for every variable on every job. Only when the client has decided what the job will entail do we ask the printer to get out the big black book and figure the total cost.

We have developed variable cost relationships for publications printed on a one-color, sheet-fed, offset press--which is what we usually use. The charts that accompany this article show the variable relationships for a typical flyer. If you use a "speed-print" operation or, at the other extreme, a two-color, four-color, or web press, these relationships will change. Because every operation is different (publications offices, too, have their variables), you will have to keep track of costs for a while if you intend to develop graphs similar to ours.

But more about our percentages. The accompanying graph illustrates the least expensive and most expensive options a client has for some of the decisions that must be made. Regular offset paper is much less costly than enamel paper; the price difference between one-color and four-color is frequently astronomical.

The cost of variables does not always depend on the quantity ordered. We found that adding a second color will increase the base price by about 30 percent, regardless of whether the client orders 500 or 20,000 copies. Folded flyers cost about 5 percent more than flat ones. A 9 x 16 publication costs about 25 percent more than one that is 8 1/2 x 11. These fixed ratios hold true for us regardless of the press run.

But other factors do depend on quantity. They follow a sliding ratio pattern. Using both sides of the sheet boosts the base cost of our 500-run order by 380 percent; the cost drops to a 100 percent increase if we order 20,000 copies. In the same way, as quantity increases, paper costs rise as a percentage of the total printing cost.

When the entire package is put together, the client, in light of the base price, can judge whether certain variables are worth the cost.

In small runs, for example, typesetting is a major cost. But when 20,000 copies are ordered, it's a much smaller percentage of the total cost.

This chart illustrates relationships that experienced designers and publications directors already know, either by hunch or by study. The real value of the system comes when you deal with most university clients, who have little experience with printer's ink.

The "Ernst Law of Inverse Importance" states that you will spend the most hours on a brochure that ends up costing only $95. It's an anomaly of our business that the client who wants 100 copies of a brochure specifies a four-color folder with fancy die cuts and embossed pockets. On the other hand, our continuing education division uses typewriter type and office copying machines for 20,000 copies of conference and class announcements.

What can we do? Not much. We serve the client. But we can learn to be of greater service when a client walks in with stars in eyes and gold-embossed brochure in hand and asks: "How much will it cost?"

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69

CONTROL THE BUDGET--AND KEEP THE CLIENT HAPPY

Richard T. Godfrey
Director of Public Affairs
Illinois State University

The key to a professional, inexpensive, and equitable publishing program is control of funding. To be totally effective, every aspect of the program, from editing to delivery, must be under single direction.

At Illinois State University, we have put the budget for all publications intended for off-campus audiences under the director of publications. The publications service, design service, printing services, and photographic service all report to the director of public affairs. As a result, a close and cooperative working relationship exists because the services complement each other.

By defining our policies and identifying our priorities, we are able to treat everyone equitably. We thus extend the effectiveness of our staff and reduce the time needed to administer the program. Consequently, our two designers and the publications director produce some 350 different printed pieces per year, well in excess of the national average.

Here's how we run our program.

A client must talk to only one person, the director of publications. He or she must notify the director two months before the printing job should be completed. When our department has as many as 30 publications in process at one time, the two-month period insures against unforeseen delays and gives us the flexibility to do emergency jobs. The time span is more than we need, but it assists us in planning.

WHO'S IN CHARGE?

We first give the client a copy of the policies regarding editing, design, and budgeting. To clarify our authority, the opening paragraph notes: "The publications service has direct responsibility and administers the budget for university printed materials which are intended for external audiences." We ask that the client take no preliminary production steps before conferring with the publications director. This avoids many problems and saves time.

The client completes an application to establish the purpose of the publication, audience, number of copies, distribution details, and date needed. Usually the head of a department must sign this form.

SATISFYING THE CLIENT

We then call one of the university designers in to discuss with the client the format, layout, and design. Although the designer has final responsibility for the graphic design and format, he or she works closely with the client to reflect the client's ideas.

A client will occasionally show us a brochure from another institution and ask for one exactly like it. Our designers usually respond, as diplomatically as possible, by saying that, although the sample may be a good one, we prefer to be original. They encourage the client to assist us in that goal. If the client persists, the publications team will fall back on its authority.

If the client needs photographs, we note that fact at this time so that we can select them from our own files or give an assignment to photographic services. If the client wishes to provide photos or illustrations, the publications director and designer decide whether they are suitable for publication.

We employ a publications director and a design team to convert the client's copy to university style with greater ease than the client could otherwise do it. The client does not need to be well-schooled in printing techniques. Our publications team is better equipped to make basic decisions concerning printing and production.

The client furnishes the copy, but the publications director edits and sometimes rewrites it. The client sees and approves the design, final copy, proofs, and final paste-up or brownline proof. The client is responsible for accuracy. He or she "initials" each step to protect us against attempts to make changes later. We discourage changes in the brownline because of cost. No changes will be made after we return it to the printer unless authorized by the director of publications.

There is a constant need for diplomacy in a centralized program such as ours. The responsibility is immense. The client must be satisfied. That satisfaction, however, must come within the boundary of written guidelines. Any policy, of course, must have flexibility and be reviewed periodically for possible modification. But at the same time it must be fairly administered.

We make exceptions to policy only through appeal to the director of public affairs. This process, in itself, discourages some from making an appeal. We carefully evaluate an appeal, and if it is justified, a waiver is granted. But such exceptions are rare.

Our program works because the publications director has sole control over the budget for off-campus publications and thus can enforce guidelines with all university clients. The budget is based on both past experience and projections about departments' additional or specialized needs in the year ahead. We put a contingency amount in the budget to cover unforeseen publications.

Academic and other departments receive money only for their own printing needs, such as stationery, photocopying, test papers, and on-campus publications such as university forms and event programs. The publications director or the designers review all printing requisitions made to the purchasing office to guard against the use of departmental funds for unauthorized publications. Approval by the publications team is necessary, even for publications financed by federal or private funds.

When working with a client, a publications director must ask: Is there a need for the publication? Does it focus on the audience it is intended to serve?

We develop publications guidelines concerning academic programs in concert with the appropriate provost. We draw some fine distinctions. For example, we do brochures on fields of study, but not on a particular department. We normally preclude use of dated material such as an academic calendar, schedules of events, or listings of faculty to help ensure a two-year life for a brochure, if possible.

QUALITY PLUS ECONOMY

Our publications team is concerned about combining quality with economy. We usually limit materials to one or two colors, and often use colored stock. We authorize full color only on infrequent occasions when there is a compelling reason (such as a catalog of art objects) and private funding is available. We are well aware that full color looks extravagant, even though it may not be. Therefore, we note the source of funding on a full-color publication's title page. Surprisingly, few clients ask for full color. Invariably, we have been able to meet their needs with innovative design and use of colored ink on colored stock instead.

We standardize paper size as much as possible to save money. It is expensive to create special size envelopes. Unless a piece is a self-mailer, we use a format that permits the publication to fit into standard envelopes.

Our program saves money. It is efficient. It is equitable. And, because of this approach, we present a coordinated image of Illinois State University through our publications.

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CREATIVITY EXPANDS A STAFF

Carl T. Herrman*
Director of Publications
Syracuse University

At Syracuse, we've used creativity to solve a tough communications problem: how to produce better publications with smaller budgets.

In the last few years, we have revamped the entire publications office. We cut our staff from 18 to six people, but, by reorganizing, we have transformed ourselves into an efficient, advertising-agency-type office.

The biggest benefactor has been the university. We now handle 500 jobs a year with two-thirds fewer people on the staff, while both cutting costs and improving quality.

There's no magic formula that we can prescribe for other institutions, but we do have some suggestions based on our experience.

First, set up a functional organization and staff it with able, creative people.

Second, concentrate your cost-saving efforts on typesetting and printing--that's where you spend the most money. Take the time to get competitive bids and to explore production techniques that can bring savings.

Third, invest some of those savings in better design, color, and illustration. This will vastly increase the impact of your publications.

Fourth, learn how to sell your ideas and your department's expertise to others on campus.

Fifth, redouble your market research efforts. The more you know your markets, the better you are able to organize your staff to reach and influence them.

ORGANIZE STAFF

At Syracuse, we established the position of production manager and hired an RIT printing technology management graduate for the spot. He schedules all jobs, obtains estimates, selects printers, and deals with all suppliers. This position influences each job from beginning to end. Here you need a real expert who can outfox inflation by planning carefully and working with printers on a professional level.

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*In 1979, Carl T. Herrman is Director of Publications for the Mitre Corporation.

Before I arrived, individual editors handled the production of each job they worked on. If a printer called up about a job, he or she might get information from three or four sources. Now the production manager handles the planning and flow of every job, and all questions from clients and outside vendors are directed to him.

To get better results from a smaller staff, we hired a promotional writer to generate direct mail and advertising copy, and we upgraded our most experienced editor to university editor.

The university editor provides the final word on editorial style and supervises our staff of three writers plus a student intern. Our Alumni News editor shifts gears between issues and assists in a variety of editorial chores. We filled the staff photographer position with an experienced pro. His input and ideas in the early stages of a job enable us to use his talent fully, rather than just fitting his photos into boxes.

We approach each publication project as a team effort. Each staff member participates, and all of us share the responsibility of coming up with ideas. This free flow keeps us from becoming stale.

GET COMPETITIVE BIDS

We purchase over a million dollars in printing and typesetting a year. About $200,000 of that money is in our own budget for producing our Alumni News magazine, all recruitment materials, numerous student publications, and catalogs for Syracuse's 17 different colleges. We spend a relatively small portion of our budget on design, a gigantic portion for typesetting and printing. So here is where we concentrate our cost-saving efforts.

We have bid important jobs (like the Alumni News magazine, circulation 75,000) with as many as 50 printers from Atlanta to Chicago. This particular effort also included purchasing paper directly from a mill and supplying color separations from a local supplier. The results were a savings of over $3,000 per issue.

Of course, if you must stay with the suppliers that you have always used, you may be comfortable, but probably will forfeit tremendous savings.

We changed typesetters, size, stock, and printers for our general undergraduate catalog (40,000) and picked up a $25,000 savings.

We keep everything competitive and choose all of our suppliers on a combination of price plus quality. We regularly obtain virtually free printing by running small jobs on the trim waste of large runs and by ganging up several jobs on one press run. Many of our money-saving tricks are rather complicated but the lesson is simple: You can cut costs by planning.

For example, in 1976 our system paid off as we completed the unified format for a series consisting of our admissions catalog, general undergraduate catalog, and program guides for our 17 colleges. We completely redesigned every piece, shifted from two-color covers to four-color covers, and ended the year with a savings of over $100,000.

STRESS GOOD DESIGN

In a controversial move, we eliminated the entire design staff--a senior designer, three graphic artists, and one graduate assistant. We use their salaries (about $40,000) in needy budget areas and replaced their services with outside free-lance designers and with typesetters or printers who prepare a large portion of our mechanicals. We quickly became more flexible in handling unpredictable work loads, and we now pass on the design/mechanical fees to our clients, along with charges for typesetting and printing. The university ultimately pays for design, but the cost is borne by those units that directly use the service.

An abundance of designers and illustrators is available to us from a variety of sources. Although we have gone 300 miles to use a Long Island designer for some of our direct mail pieces and to Canada and Georgia for illustration, most of our free-lancers are local. Within the university we have about a dozen sources for good design and double that for illustration. Publications like *Roomer*, our tabloid for dorm residents, combine the talents of university instructors and students. A visiting design professor who used half a dozen students as illustrators and photographers designed our award-winning *Summer Times*.

These "insiders" know their subject--the university--and reflect this in their work. At the same time, we provide professional exposure for students. Our department has entered the work of Syracuse students in some of the leading national shows where it has won numerous awards.

By careful production planning, we get maximum mileage out of our budgets. We put part of this savings back into creative services. This has allowed us to buy the best whenever we need it. We save a few thousand by good planning and apply a few hundred extra if necessary for design, illustration, or more color.

We feel that a university should be an innovator of good design and graphics. Many of our pieces break all of the rules. To get away with this, you must use good talent that respects the audience. For instance, when we design a tabloid, usually the dullest thing in print, we develop outrageous formats, use huge super graphics, and employ bold color. On our Summer Times, we spent half a day with the printer learning how to plan our color effectively. We surprised even ourselves by finding that we could run four process colors plus eight other colors and four split fountains in a single press run.

We do not use avant-garde formats with the wrong audience. For our alumni, we do a completely different act than what we do for students.

SELL YOUR IDEAS

My task as director is to be the creativity salesman. Putting together a good creative team is easy compared to convincing a hard-headed dean that our recruitment market is made up of 18-year-olds, not his academic peers. Each time we are successful in peddling a good approach it makes the next time much easier.

You must be sensitive to the ego needs of your clients. They don't like to be told what's good for them. Instead, you must make them think that the idea is theirs.

We are very concerned with marketing research. Unless our pieces do their job--to inform, sell or stimulate our audience--we're not successful. We document cost and response on all of our jobs so that we can base future planning on what we learn from previous projects.

People tend to distrust "creative types" so we support our ideas with sound marketing facts and the kind of planning that fairly shouts "fiscal responsibility."

In the future, we plan to become more sophisticated in our market research. We hope to feed data on our audiences, response rates, and so on into the university computer system so that we can have instant marketing facts on which to base decisions.

What we have done at Syracuse University is to professionalize our department with the best talent that we could find. We have the luxury of buying the best creative services to support our efforts, thanks to the savings we make by carefully planning.

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TEACHING CLIENTS HOW TO CUT PRINTING COSTS

Thomas W. Mailey
Associate Director
Office of Publications
Cornell University

The Office of University Publications and the Department of Graphic Arts Services launched a series of seminars, "Get More Mileage out of Your Printing and Graphic Arts Budgets." The objective: To show members of the Cornell community how we can help them maintain consistent quality in their printed pieces in terms of content and appearance while getting more for each dollar invested.

We think the seminars have helped the participants, the Office of University Publications, and the Department of Graphic Arts Services. Participants have learned more about the editing and production process and have been introduced to the service we offer. We, in turn, have learned more about the requirements and problems of our clients and potential clients.

Let's start at the beginning. In early 1975, we took our plan for these seminars to Personnel Services. The employee training section approved it and agreed to help us promote the seminars.

Once we receive an inquiry from a department through Personnel Services, we get in touch with the person who will act as host. First he or she arranges for a meeting room in the department area.

At each seminar we discuss the planning and preparation that goes into a typical printing job. Steps include defining the piece's theme, audience, distribution, delivery schedule, and available budget. An editor talks about manuscript preparation, the editing process and its importance, and editorial style guidelines of the publications office.

We found many people who prepare manuscripts to be unaware of the importance of sound editorial style and procedures. Many didn't understand the need to verify facts about the university until we pointed out, for example, that several different enrollment figures had appeared in different publications within a single month.

A designer on our panel gives an overview of the many types of publications we produce to tell the university story. The discussion focuses on the value of a related appearance for publications that come out in a series over a period of time and are received by the same general audience. The designer also stresses the importance of having a publication's design relect not only the message and the sender, but also the background of its audience. A publication going to alumni should look different from one going to high school juniors, mainly because these publications have different purposes. Finally, the designer discusses the elements of a printed piece--typography, illustrations, photographs, paper stock, types of binding, folds, and assembly techniques.

We distribute copies of the *Office of University Publications Handbook*, which is printed in quantity for university-wide distribution. The *Handbook* describes what our office does as well as the responsibilities of the client in preparing a manuscript.

During their presentations, panelists use samples of marked-up manuscripts, proofs, and printed pieces. All of these are either prepared by the panelist or collected in the publications office. They don't cost anything.

We pass out seminar evaluation forms to all participants at the end of the program. Although the rate of return has been only fair, we have received some very good suggestions.

We tape record all seminars, and make the tapes available to the participating departments.

Our total costs for the seminars are low. The only things we pay for are the tapes and the duplication of the evaluation forms.

We expect a continuing demand for the departmental seminars as new people with printing responsibilities are hired. We look on the seminars not as a "one-shot deal," but as a continuing program.

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CATALOGS: FREE OR FEE?

Nancy Forni
Publications Assistant
University of Nevada, Las Vegas

After you looked at the budget for your next university catalog, did you turn to a blank white wall and mumble, "Why me?" If so, perhaps you should consider selling your catalog. That's the route we took after we surveyed a number of other institutions.

Early in our survey, we found several interesting aspects of the sales situation. First, nobody does it quite the same way. Second, few universities get the same results.

The majority of state universities we contacted do sell their catalogs, usually at the campus bookstore. Most charge from $1 to $2 based on production costs. The money usually goes back into the budget of the office that paid for the catalogs.

Faculty and staff members, libraries, and guidance counselors get free copies, as do other universities on an exchange basis.

At some institutions, an enrolled student may get one free copy of the catalog by stopping in at the admissions or registrar's office where his or her name is checked off on a computer print-out. Should the student lose that one, he or she must buy the second.

Do note that this plan has some disadvantages. Staff members report that the print-outs are bulky to handle and hard to update efficiently.

To handle mail requests, most universities either use the bookstore or set up a separate operation in the campus mail room. People who request a catalog without sending the proper fee receive a post card informing them of the charge.

After studying the results of our survey and after some lively meetings, we decided to sell our 1977-78 catalog.

Before, the Office of Information Services had paid for printing the catalogs and then consigned them to the Admissions Office for distribution.

In 1977, we decided to sell the catalogs for $1 at the campus bookstore. The Admissions Office consigns the books to the store in lots of 320. The bookstore pays a discount price of 80 cents per catalog. At the end of each month, the store makes out a check for deposit in the information office account for all catalogs sold that month.

People who write to the university requesting a catalog are sent a post card from the Admissions Office informing them of the $1 charge. That office handles all mail catalog sales by keeping a log of people who send cash, checks, or money orders. At the end of each work day, the office turns in its receipts to the controller. Again, the money is credited to our office.

The Admissions Office also makes occasional over-the-counter sales to visitors. These receipts are combined with the mail receipts and turned over to the controller daily.

A major question for institutions selling catalogs is, "Who gets one free?" We provide free desk copies to all faculty members and secretarial staff as well as to high-school counselors and libraries in Nevada.

The director of admissions also sends free copies to key high-school counselors and libraries out of state. Although our viewbook is the university's primary recruitment publication, the director gives catalogs to students who ask for them during off-campus recruitment visits. And of course our library and Admissions Office have counter copies for use by students and others who do not wish to buy copies.

Because this is our first year of selling catalogs, we can't predict the success of the venture. Some students have protested paying yet another fee. On the whole, though, student reaction has been favorable--or at least resigned.

Selling catalogs does cut down on waste. In the first four months of sales, approximately 1,500 students out of a student body of 9,000 bought catalogs. Last year, we exhausted our 15,000-copy supply within seven months. This year, we expect to stretch our supply to cover a full year, thus avoiding an expensive reprint.

Selling catalogs may not be the answer to your university's situation, but, based on our experience, you should consider it seriously. To give you more background, here are the experiences of three other universities reported to me in 1977:

OAKLAND UNIVERSITY

We moved to a $1 catalog charge because we didn't have a good distribution control system, and the growth of the catalog press run outstripped the university's growth rate.

Our policy is simple: Entering students receive a free catalog at orientation, and from then on they must pay $1 for a catalog. We continue, of course, to provide free copies to faculty and staff, schools, libraries, and so on.

The impact was immediate. We used 12,000 catalogs in 1976-77 compared to 21,000 the year before. We also generated $2,700 in revenue. The net savings was $9,700. That figure was in addition to the $7,000 we achieved a year ago when we systematically trimmed the book from 464 pages to 320 pages by tight editing.

Our situation will not work for everyone, of course. Our catalog is primarily an internal, quasi-legal document, not a recruiting tool. It wouldn't make sense to charge for your chief recruiting piece.

Also, you can't achieve the kinds of reductions we did unless you have a loose distribution system. But I will say that it was much easier to start charging $1 for a catalog than it would have been to establish tight distribution controls.--WILLIAM W. CONNELLAN, Assistant to the President and Director of Public Relations.

UNIVERSITY OF CALIFORNIA, BERKELEY

We charge $1.50 per catalog plus $1 more for copies we mail out. The philosophy behind the charge is not to recoup manufacturing costs but rather to cut down indiscriminate waste by users. When copies were free, it took vastly larger press runs to meet the demand from everyone.

Revenue from sales is not returned to the publications office; all receipts go into the general fund. This underscores the principle of price as a loss-inhibitor rather than a funding device.

We print about 58,000 copies annually, of which about 43,500 are sold. We distribute about 11,500 courtesy copies each year: 4,500 to faculty and the rest to schools and colleges, mainly in California. We always plan a small over-run because this is much cheaper than a re-run. In other words, we consciously over-run as a form of low-cost insurance.

Recommending our system to other institutions wouldn't be my idea of a public service announcement, yet they'd be hard pressed to find something better. In other words, our system has many faults, but it's not easy to improve it.--JOHN ZANE, Publications Manager.

UNIVERSITY OF UTAH

For the past 15 years, we have charged students, prospective students, and the general public for our catalog. The charge only partially offsets costs, but it's our judgment that free catalogs encourage throw-away practices and result in wasteful print orders.

For many years, we charged $1, but in 1976-77 we raised the price to $1.50. We also stopped sending catalogs free on request to education-related agencies and to schools and universities outside Utah.

We continue to furnish free copies to: (1) our own faculty and selected staff; (2) other colleges and universities in Utah; (3) Utah high-school principals, counselors, and libraries; and (4) Utah government officials and military education offices.

We make direct sales to students through the on-campus bookstore and two off-campus stores near the university. They deduct a small service charge from the income transferred to our office.

In June, we issued a two-year catalog to help us catch up with the still-rising paper and printing costs. With the cut-back in free copies, we hope to balance out the larger-than-usual subsidies, which have been necessary in the past few years. Recently, our printing costs, despite tight controls, have averaged about $1.60 per copy for a 490-page book.

In summary, we run a modestly subsidized catalog operation. This seems to us a responsible practice for a state university that wants to provide a service, but can't overburden the taxpayers or our other income sources.--ELIZABETH HAGLUND, *Executive Director of Public Relations*.

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QUICK-PRINT TO THE RESCUE

Vicki Wilson*
Director of Public Information
Findlay College

If promoting a conference with a $50 budget is more a part of your daily challenge than debating die cuts and four-color printing, then you may be ripe for the local quick-print shop. You can get good results and save money.

If you use professional typesetting, good design, and paper a cut above normal bond, the quick-print printer can turn out professional-looking publications. And they'll be much cheaper and faster than those done by a professional printer.

Making the best use of a quick-print operation requires some background. You need to know what your printer can and will handle as well as what concessions you need to make to ensure savings and quality.

For example, the quantity must be about 1,000 or fewer because additional hundreds are not successively cheaper. Usually the quick-print price is a straight so-much-per-thousand, regardless of quantity.

Standard-size paper is a must. Most quick-print operations can handle only 8 1/2 x 11, 9 x 12, or 11 x 17 inches. Any other size will result in a costly machine change that can eliminate your savings. Often, though, you can get other sizes by printing two or three up. For example, you can get three application cards, each 8 1/2 x 3 1/3, out of an 8 1/2 x 11-inch sheet.

Black ink is usually the only color you can use, although some quick-print centers will print colored ink for an additional fee. If you want another color for a coordinated mailing (say a letter, flyer, and reply card), you can sometimes have all three pieces printed at the same time and pay for only one wash-up of the press.

Halftones usually do not come out well. You should use line art or posterizations instead of photographs whenever possible.

Quick-print centers usually can't do a good job of printing large screens or reverses. Take this into consideration as you plan your job.

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*In 1979, Vicki Wilson is Acting Director of Development at Findlay College.

Despite these limitations, you can get publications as appealing and effective as those done at a regular print shop if you:

1. use professional typesetting or combine clean typewritten copy with press-on or typeset heads; and

2. do perfect camera-ready layouts, including properly-sized Veloxes of art work or posterizations done by a professional printer.

Take, for example, the Findlay College schedule of events for fall 1975. I ordered 1,000 sheets of 80# Artone Text from a regular printer who cut it to my specified 9 x 12, a size easily handled by the quick-print center and, after folding, easily stuffed into a #10 envelope. After I designed it, I had a professional cameraman in a regular print shop make Veloxes of the artwork (from the Creative Communications package) and 85-line screens of the halftones. I ordered type from a typehouse, then put all the elements into a camera-ready layout.

It took five days from the time I designed the piece to the time I received the finished product. The cost, including makeup, was just under $70, or 7¢ each. Later I had an additional 500 printed for $28, or 5 1/2¢ each, including paper. Since machine start-up costs are so low at the quick-print center, it is more economical to print no more than you think you'll need, then reprint later if necessary.

A word of warning: Your quick-print printer may not have much experience in producing quality pieces. The average customer is not a critical buyer of printing. You may have to make exact dummies so that the back and front of a piece are both right side up. You'll need to suggest that a flyer be scored before it is folded. And you may need to spend some time convincing the quick-print operator that you will accept nothing less than the best printing the shop can do.

But the effort is worth it. My printer now takes great pride in producing the college's work--and I've learned from him how to use his limited operation for the college's benefit.

My quick-print printer and I sealed our professional friendship with a deal. When I first started using the quick-print center, I brought in my own paper and still had to pay the standard per-thousand price. After a brief confrontation, my printer saw the justice in giving me the number of sheets of his paper equal to the number I brought in. Now each job I receive is topped by a pile of white bond paper. And the printer grins as he hands it to me.

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AUTOMATING YOUR TYPESETTING

Ronald R. Day
Director of Publications and Printing
Indiana University

The biggest problem facing college publications directors today is inflation. Rising costs make it imperative that we find and use labor-saving devices. To cut costs, we should consider doing some or all of our typesetting in-house.

ANALYZING COSTS

To understand where economies may come, you need to analyze the phases of typesetting. For publications such as catalogs, manuscript recreating (usually called keyboarding) accounts for about 55 percent of the cost. Doing copy revisions and markup costs another 20 percent. Thus the input or preparation phase accounts for 75 percent of typesetting costs.

That leaves 25 percent in the output or composition phase. Of this, 15 percent comes in typeset conversion or processing and 10 percent in final typesetting and pasteup for camera-ready layout.

OCR AND WP

It makes sense to concentrate on automating the preparation phase as well as the composition phase. This may call for optical character recognition (OCR), word processing (WP), or other computerized methods in the early part of the publications cycle.

In OCR, a machine reads typewritten pages and outputs the information as paper or magnetic tape. This becomes input for a typesetting machine. OCR lets you use IBM Selectric typewriters with special fonts as copy inputting machines. The more of these you have, the more input stations you can have.

In preparing copy for OCR, the typist uses combinations of two- or three-character abbreviations as typesetting commands. As it reads the text, the OCR scanner reads these codes and translates them into typesetting instructions.

In everyday office use, word-processing equipment makes possible typing, editing, correcting, and then automatic error-free retyping of copy. Word-processing typewriters use magnetic tape to make this possible. This tape, to which the markup person adds typesetting commands, can become the link to the typesetter.

Some experts predict that, by the early 1980s, half of all office text will be prepared with word processing typewriters. This creates the possibility of automating a great portion of the copy for printed pieces--provided your typesetter, either on campus or off, can accept the tapes.

RANGE OF SOLUTIONS

Let's look at the various technological options available for the composition phase of typesetting. They include (1) strike-on cold composition consisting of electric typewriters, IBM MT/SCS, or IBM Magnetic Card Composers; (2) direct-entry typesetting systems that are inexpensive but very limited in features; (3) direct-entry typesetting systems with some interim storage and processing features; (4) stand-alone noncounting or counting keyboards; (5) stand-alone input-editor systems that could include considerable automation; (6) multi-terminal editing/composition systems; and (7) variable input, CRT, and laser phototypesetting.

Almost two-thirds of all installed typesetters are of the direct-entry type. Principal manufacturers are Alphatype, Compugraphic, Itek, Mergenthaler, and Varityper, which offer about 50 different models. Many incorporate record and playback capabilities, paper or magnetic tape, floppy disk, or magnetic tape cassettes. With all these overlapping capabilities and with competitive prices, you'll have a hard time making a decision.

EVALUATE NEEDS

To decide which way to go requires considerable study. All too often a publications manager will select a piece of equipment without first properly evaluating the needs of his or her operation. I suggest that you study the excellent booklet, Guidelines for Making the Phototypesetting Equipment Decision. It's available for $5 from the National Composition Association at 1730 North Lynn Street, Arlington, VA 22209.

The booklet suggests that you develop a profile analysis by work classification. In other words, you should identify the characteristics of various jobs, and then match your needs to the equipment available.

STEPS TO FOLLOW

Step 1. Evaluate the work you do now or will do in the near future. If your work is mostly straight text, it makes your decision easier. However, if you set tabular material, material with pi characters (such characters as those indicating © or @) or other complicated materials, then you face a more difficult decision.

Step 2. Put all of the pieces together. The typesetter is only one part of the system. Consider also the means of input and of processing. To do this, divide equipment and procedures into six categories. They are: (1) entry keyboarding, (2) edit processing, (3) composition computing, (4) typesetting, (5) proofreading, and (6) pasteup and pagination. You may need some equipment other than the typesetter itself.

Step 3. Consider several alternative systems. Define the features, advantages, and limitations of each.

Step 4. Fill in the prices. Even if you already have a part of one system in operation, complete this exercise.

Step 5. Excluding consumables, total the prices for all of the capital equipment you are considering. This is the "bottom line" figure, and you may find that it includes more than just the typesetter alone.

Also bear in mind that there are costs other than the initial equipment investment. You need to make realistic estimates for labor, overhead, and equipment replacement.

TYPISTS VS. TYPOGRAPHERS

As you consider labor costs, don't be taken in by the ads for automated typesetting equipment. They make it look so easy. You get the impression that anyone can operate the machines. But who will be giving the commands that determine how the final printed piece will look? And what will you do in case of a machine malfunction? In short, you need to evaluate the skill level needed by the person who will operate any new typesetting equipment.

Type expert Frank Romano once put it this way:

> You can't turn a typist into a typesetter in an hour. The only similarity between typing and typesetting is that you do them both sitting down. Today's typographic personnel require new skills to meet the challenges of new technology. The trend toward direct input phototypesetting seemed to indicate

that typesetting was just a form of typing, but the increase in system intelligence and in record-playback tells us that machine and human intelligence must work together.

SPECS, COMMANDS, FORMATS

You can use relatively unskilled operators if you or another professional take over the type specing (specifying) and markup.

Specs. To spec a job means to determine how it's going to look when set in type. Book publishers know how to do this. They provide with each manuscript a complete set of instructions that indicate such things as type style, sizes of type, leading, line length, caps, lower case, small caps, bold, italics, indents, tabs, and so on. They also send a layout or sample of a former job indicating such style features as the amount of white space required around heads, subheads, folios, chapter introductions, and so on.

Markup. Markup tells the operator how to follow the specifications. Usually the markup will show the commands--the exact instructions needed by the machine to produce what you want. Commands, then, are in the language of the machine. Although they are entirely separate from the actual copy, they still have to be keyboarded. A typical photocomposition job will need about 25 percent additional keystrokes to issue commands. Don't overlook the cost of this keyboarding.

Formats. If the machine you choose can store information in its memory or storage disk, you can greatly reduce keyboarding time. You do this by using a format, a group of commands that tells the machine what you want in type size, style, line length, and so on. Once you write the format and enter it in the computer's memory, the operator can issue the group of commands for that format simply by hitting one key.

For example, suppose you set headlines throughout your catalog in style number 4, flush left, with a maximum measure of 14 picas, in 18 point, followed by six points of leading. Suppose you have 75 such headlines throughout the book. With formatting, you can enter the information just once and recall it with a single keystroke.

HOW MUCH QUALITY?

Even with simple and inexpensive typesetting equipment, you can assure that all your publications are consistent with your institution's image.

You do this in two ways. First, you select your own combination of type fonts based on the work you do. Second, your editorial staff and your typesetting operator control quality by making proper decisions and coding them into the computer.

From a mechanical point of view, these considerations will affect quality: (1) how sharp each character is; (2) the evenness and degree of density of the character; (3) its trueness to size; (4) the faithfulness of the typeset character on the machine's font to its foundry or original design; (5) the control you have through the machine over letter-spacing and line spacing.

Through decisions made by your staff, you have these additional controls over quality: (1) proper fitting of letter combinations; (2) optimum word spacing; (3) proper selection of typeface(s); (4) proper mixing of type sizes; (5) proper selection of line length relative to type size; (6) proper use of line spacing; (7) avoidance of gimmicks that will interfere with readability; (8) proper use of compatible typefaces; (9) trueness of fit to a prescribed area; and (10) accurate content with no typos.

It's impossible to cover the entire field of automated typesetting in one article. To give you the full picture, I'd need to discuss editing terminals and photocomposition systems. It's likely, however, that only the largest universities can justify investing in these.

Whether you're from one of these large universities or from a small college, you can automate your typesetting. But remember your goal: to cut costs while maintaining the quality of your typography.

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WORD PROCESSORS; A NEW APPROACH TO TYPE

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Within the past decade, developments in methods of setting type have been remarkable. Computers, video editing terminals, photocomposers, and optical page scanners have all been absorbed into an industry previously craft-oriented and slow to change.

However, a continuing imbalance exists between input and output. Photocomposers and computers can process words at hundreds, even thousands, of characters per second, but input is still slow and laborious. It depends on an operator striking one key at a time.

Since 1970 the industry has switched emphasis from output equipment to input techniques with the development of a systems approach to typesetting. Input keyboards have been redesigned for general ease of operation and to minimize the number of key strokes an operator must make in setting copy. However, the improvements from such refinements are minimal. Optical scanners now on the market read typed characters or bar codes, but problems of cost and accuracy have deterred widespread acceptance. Now, with the emergence of word-processing equipment, a totally new approach to typesetting becomes possible.

Word processing primarily concerns general office procedures and the typing and correcting of personal correspondence. However, this same typewriter can be used for typesetting.

About a year and a half ago, the University Printing Department started looking at word processors as one source of input to a high-speed photocomposing system. From this exploratory inquiry, we've moved to implement a very successful system that provides economic benefits and substantially improved services with no loss in quality.

Every printing job starts with an idea; it may be written on paper or put into a dictating machine. The departmental secretary or typist, in preparing the initial draft on a word processor, types the material as one might on a conventional typewriter.

The word processor, however, is equipped to record each character on a magnetic tape cassette. The end product is hard copy to read and edit plus a record of the same material in machine-readable codes on a magnetic tape.

After the final draft copy is edited and returned to the typist, only that portion with changes need be retyped. Everything else plays back automatically from the tape. This process may be repeated several times. When completed, the final draft and tape cassette are sent to the printing department.

If the copy has already been read by an editor, the cassette and hard copy go directly to the composition department. If not, an editor will review the material prior to typesetting. A markup person specifies on the hard copy type face, size, line length, leading, and other requirements for production. (It might be possible for the typist to enter the typesetting instructions as he or she types the copy. We don't favor this. We think that "specing" type is a skill that comes with training and experience. To have this done by the typist would not, we think, produce printed pieces that communicate easily and are aesthetically pleasing.)

All the material on the tape cassette is then transferred via a reader to a random access disk in an Imlac Composer-1550, a 32K byte computer with a display terminal and graphic arts keyboard. The Composer-1550 is used for formatting composition, editing, proofing, and visual verification.

With all typesetting instructions added, last-minute corrections made, justification checked, and format approved, the operator strikes a code key, which activates a reader-printer to produce a paper tape. The tape now contains copy and all instructions necessary to set type. This perforated tape drives a Merganthaler VIP photocomposer, producing galley proofs on photo sensitive paper, or if applicable, page proofs ready for pasteup.

All of the equipment presently used in this system was in use at the university when we first started discussing possibilities. The Imlac video terminal had been in use by the printing department for about a year and a half. The Merganthaler Superquick photocomposer was being upgraded to a VIP, and there were many word processors in offices across the campus. But we faced one problem. Neither the video terminal nor the photocomposer could read tape from a word processor.

To bridge this gap, we needed a "black box" that would read the codes on a magnetic tape cassette and translate them into a language meaningful to the photocomposer. After several letters and long distance calls, we contracted with Imlac Corporation to build such a reader.

Because of a lack of standardization in the manufacture of word processors, a separate reader would have been needed for each brand of machine. Surveying offices on campus, we found more CPT units in use than any other make and already in offices supplying copy to the printing department. On this basis, we decided to provide a link to the CPT word processor. Our system has the potential in the future to accept tapes from one or two other word-processing systems. Each of these hookups requires a substantial investment and could only be undertaken with assurance of a considerable amount of copy coming from that source.

Data on file in either of the university's two central computer systems can be transmitted by tape or telephone line directly into typesetting without rekeyboarding. In both instances, computer tape is converted to a word-processor cassette tape and then processed in a normal fashion.

We have in effect moved keyboarding from a production center to the editor's or customer's office. This reduces costs, improves services, and gives the customer greater control. The use of word processors permits the customer to control the accuracy of copy in his or her own office.

The word processor is useful in very early stages of copy preparation. Once the manuscript is on mag tape, a typist can make additions, deletions, corrections, and editorial changes by updating the tape. A total retyping is not necessary. You can proofread copy and have it virtually error-free at the time it goes to the typesetter. Since it is not reset, there can be no new typographical errors at this stage of production. Galleys come back to the customer exactly as submitted except, of course, for format.

Keyboarding copy in a production plant is costly and time consuming. This aspect alone represents 20 to 30 percent of the cost of setting type. But the time factor is also significant. Keep in mind that the real bottleneck in this industry is input. Output equipment runs at unbelievable speeds. Almost without exception, copy received at our printing plant on tape cassettes by 3 p.m., goes out in galleys to the customer the following morning.

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WYLBUR SAVED OUR SANITY

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In 1975, our publications office at Northern Illinois University was using an IBM MT/ST (Magnetic Tape/Selectric Typewriter) to update catalog texts, generate new manuscripts, and provide typesetting input. We used the companion Composer unit to set type. Then we did pasteups for more than 600 8 1/2 x 11 pages each year--plus scores of small projects.

We were inundated with catalog changes, buried in repro proofs, plagued by correction problems, and bored by repetitious proofreading. With no staff or budget increases possible, we had to find more creative and efficient ways to use staff time.

We had recognized for years the promise of WYLBUR, an interactive text-editing system offered by the university's main computer. Now we found that new disk storage capacity made it possible to edit large texts by computer.

After six months of research and analysis, we decided it could be done. We converted all those MT/ST tapes to one big computer tape, and dumped our text into NIU's IBM 360/67 computer (now kept company by a 370/148).

WYLBUR has become a personal friend and a regular member of our staff.

DEFINING CTM

Computer text management is *not* a typesetting system. It is a variation of that new classic--most familiar to you in the newsroom or magazine publishing model--the front-end/editorial/text-processing system.

It's a way to use your own central computer to manage and store texts. It's a way to make specific or global editing changes on texts that repeat year after year.

It's a way to create typesetting input for an off- or on-campus typesetting system and to control typesetting markup and pagination. It can serve general word-processing functions.

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*In 1979, Brod is Director of Employee Communication for Montgomery Ward, Inc., Chicago.

GETTING STARTED

To take advantage of computerized text management, you'll need:

1. Access to your institution's main computer, with interactive computing capability--that is, a method of two-way communication between the editorial office and the computer's capacious memory and brain. (If your only method of inputting data to the computer is by keypunching cards, this system won't work.) The computer must be able to handle text in upper and lower case. As a practical matter, your institution must have a big computer for CTM. Otherwise, there may not be the capacity to deal with large texts or the capability for interactive text editing.

2. Text-editing software through your computer system, which gives you a method of talking to the computer in your own language, editing large texts, inserting type codes, formatting text, and performing sophisticated manipulation. NIU's WYLBUR software, developed at Stanford University and the National Institutes of Health, is just one variation. Two other versions are IBM's ATMS (Advanced Text Management System) and Data Retrieval's ALTER.

3. Tape creation capability, or the computer's ability to store your texts on nine-track tapes, both for your own "library" of manuscripts and for packaging your texts for a typesetting contractor. A 2,400-foot, nine-track computer tape is a huge filing cabinet. If the data are stored at 1,600 bpi (bits per inch), dozens of versions of one catalog can be stored on a tape as changes are made throughout the year. Its actual capacity is said to be 17 copies of Gone with the Wind. Tapes are cheap, too; you should be able to buy them for $10 to $15.

4. A computer terminal that allows you to communicate with your computer and your campus's version of WYLBUR. The terminal can be a straight typewriter ("hard copy" version) or it can be a video display terminal. It can also combine office word-processing capabilities with computer interaction. Your terminal must allow you to give commands and play back corrected text, however. It is not enough flexibility merely to store and retrieve texts; you must

be able to manipulate them in the working storage.

5. Typesetting contractors with systems that will accept nine-track magnetic tapes and that, once your programming is complete, provide you with quick turnaround from your tape to camera copy. You should be able to have in your hands camera-ready pages for a book three to five working days after you deliver a tape to your typesetter.

ADVANTAGES OF CTM

1. Saves time. You'll save staff time. You'll also get good quality, inexpensive typesetting more quickly. At NIU, we found we gained almost one full position in making the change from IBM Composer and pasteup to the CTM process. You can also save time for yourself and other university staff members by eliminating or minimizing stages of proofreading.

2. Saves money. Actual typesetting costs, when the typesetter does no keyboarding, are very low. NIU catalogs, which would cost $25 to $30 per page of medium-quality typesetting, are being done for $2.70 per page. (Those prices are based on 8 1/2 x 11 pages, three-column format, with type set eight on nine point; a standard text page holds about 27 column inches.) Your one-time programming costs will run anywhere from $1,000 to $10,000 depending upon the company, the complexity of your page format, and the number of tricks you want the typesetting computer to play. (Simple page formats and typography work best.)

3. Increases accuracy. Because keyboarding is done only once, there is less chance for errors. When you eliminate the galley proof stage by going directly to pages, you eliminate the possibility of copy being dropped or rearranged in paste-up.

One-time keyboarding also theoretically eliminates proofreading of the entire manuscript after the first year. Only sections that are added or changed need to be proofread. (Actually, you may feel more comfortable reading the entire manuscript once each year.)

All "proofreading," of course, must be done in the editorial stage, before you send your tape for typesetting. After you receive camera copy, you'll review the pages for typography and pagination; some corrections may need to be set. Savings in time and money are lost if you persist in following traditional practice.

4. Quickly generates proof copies. Your computer's high-speed printer will make it quick, easy, and inexpensive to create multiple copies of manuscripts at any stage for review by clients.

5. Ensures last-minute control of contents. Because of the quick typesetting turnaround time, you will be able to accept changes until much later than is possible with traditional typesetting.

6. Provides the ability to manipulate large manuscripts. A major advantage of true computer editing, as opposed to using word-processing units with smaller memories, is that large texts can be manipulated at one time. A word processor with a large search and change capacity may be able to edit a whole floppy disk at once. This would mean a maximum of 280,000 characters. Actually, many word processors can edit a "buffer" of no more than 8,000 characters--only about 4 1/2 double-spaced pages. Many computers can edit about 10,000 lines at once in "working storage"--a capacity of about 800,000 characters using 80-character typed lines. Editing changes can be made "globally" in these huge texts quickly and efficiently. (For example, you could instruct the computer to change "English 101" to "English 105" throughout the catalog, and this would be done almost instantly--wherever that course appears.)

APPLICATIONS

Academic catalogs are an obvious application for CTM. But any sizable typesetting job, with or without pagination, can be handled this way. Type can be set for scholarly books or journals, magazines and tabloids, large booklets and brochures. Programming can produce pages or repro proofs for pasteup.

Any new or existing data base managed either by the publications office or any other campus unit can be adapted to the system. Some common applications are: telephone directories, film catalogs, course timetables, bibliographies, graduation lists, honors lists, donor lists, and procedure manuals.

These data bases can be merged with a publications system for editing and typesetting. Some of them can go directly to a typesetting tape with no editorial manipulation or coding. In such cases, the typesetter will do additional programming and the initial costs and running costs will be higher.

SOME WARNINGS

1. This system probably is suitable only for medium-to-large publications shops. If you have a one- or two-person opera-

tion, you probably can't afford the time to implement and carry out computerized text management.

2. Be sure to allow plenty of time before your first project must be typeset. Six months' lead time is advisable for developing a coding system and completing programming and testing.

3. Contract with a typesetter on at least a one-year basis and renew the contract if you're happy with it. Do not change typesetters for each project.

4. Determine your typographic format and stick with it. Programming changes are expensive and time consuming.

WHAT TO DO FIRST

1. Talk to your computing staff. At NIU, we found our computing staff eager and interested in helping us. We could never have made the transition without these experts.

Find out what capabilities the system and the people have. If they look blank or say "no" when you ask about editing catalogs on the computer, don't give up. Try asking the questions in a different way. Talk to different people.

Ask your computing people to talk to their counterparts at other institutions--Iowa, Wisconsin, Stanford, Ohio State, Northern Illinois, West Virginia, Waterloo, Pittsburgh, Dartmouth. Ask your CASE friends at other schools how they're using their computers.

2. Start talking to typesetters who have sophisticated typesetting equipment. If they start talking about paper tape, say "bye" and move on. Look for someone whose system will accept nine-track magnetic tapes--either 800 or 1,600 bpi. Look for a firm that will provide automatic pagination rather than galley proofs and pasteup. (However, the latter may be an acceptable alternative for you, so don't eliminate it completely.) You'll be most likely to find such firms in large cities, but don't overlook any large, modern typesetting and printing plants anywhere.

3. Learn a little bit about computers. You don't need to become a computer expert but you should learn about working storage and disk storage, how data are stored on tapes, how to use the editing system.

4. Learn how typesetting coding works. It should be possible to adopt an existing coding system with simple mnemonic codes (no strange characters or symbols). Codes will be required in

your text to make all changes in type, measure, and format. Your typesetter's program will control line, column and page endings, footnote placement, hyphenation, folios, and running heads. Remember the Golden Rule of Careful Coding: "Whatever you begin, you must end." Or you'll have a whole book set in boldface italics.

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A FORMAT SYSTEM FOR YOUR PUBLICATIONS OFFICE

William M. Schmitt
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Iowa State University

A university publications office that handles 3,000 jobs a year welcomes any move toward efficiency. At Iowa State University, establishing a format system was our answer.

ISU has a single publications office that handles printed material from the entire university, including the Cooperative Extension Service. Because most of these 3,000 jobs require some design attention, there is tremendous pressure on our design staff of three professionals and two technicians.

Using a format system in our publications office has improved graphic quality, lowered costs, and increased productivity. The formats have freed our designer from designing each printed piece individually and marking the entire manuscript for type specifications. This leaves more time for designing an effective cover. Thus our overall publications program has improved dramatically in a short time.

A format system can bring its many benefits to you, too. The quality of design on even the most routine jobs improves while productivity increases and costs go down.

The system we developed at ISU consists of a number of computerized typographic layouts for brochures, booklets, and flyers. We've predetermined the typeface, leading, type size, line length, head size, space above and below each head, and paragraph treatments for each format. We've also recorded copyfitting information and maximum lines per column for each format.

In developing these formats, the designer completed format specification sheets, and the composition section stored the typesetting commands for future use. A format book contains a specification sheet, copyfitting instructions, and a printed sample for each format.

Our editors establish a sequence of heads when they edit a job. They mark the manuscript with A for heads of first importance, and B for ones of secondary importance, and C for those of tertiary importance. A designer sees the job next and decides on the proper format, based on copyfitting and subject matter.

There is still room for creativity on the part of the designer; he or she must fit the job into one of the several predesigned formats and select the most appropriate typeface and layout. Production time decreases drastically because the designer does not have to mark the point size of every head (the A, B, C marks of the editor accomplished that), does not mark space over and under heads, and does not have to mark type sizes, widths, or leading. Instead, he or she writes at the top of the page, "Format 25," for example, indicating a particular format for which all of those items are predesigned and preprogrammed on our typesetting equipment.

The saving does not stop in the design area but continues in typesetting. Because the manuscript is cleaner and less cluttered with instructions, it is easier to read and keyboard. There are fewer questions raised by confusing markings, since selecting the format establishes all values. The printed sample in the format book usually answers questions that the compositor may have.

With our typesetting system we store on tape all commands for a particular format, then hang the tape on the wall to be put into the memory of the typesetting machine when ready to run a specific job. Storing these instructions all but eliminates the chance for keyboarding errors on typesetting commands.

We had an excellent opportunity to establish the format system at ISU because the computerized typesetting operation was already a part of our office. However, you can still benefit from a format system if you buy type from an in-house printing plant or a commercial source. Either of these should be able to store the necessary typesetting commands if you present your format information on a format specification sheet. When you do business on a repeat basis with such sources, it should be to your mutual advantage to adopt such a system. Any first-class typesetting vendor probably uses some internal system for storing and calling out command keystrokes.

Formats allow a new level of integration between editor, designer, and compositor, since all must take part. Formats are part of a developing trend toward "typographics": the merging of design, typography, and word processing.

THE "GOOD GRAPHICS TYPEWRITER KIT"

As a corollary to our format program, we developed a kit aimed at improving typewritten material presented as camera ready copy for brochures. We prepared the "Good Graphics Typewriter Kit" for use by the various university departments from which this material originates.

Before, the departmental secretaries typed do-it-yourself brochures that often went directly to the printing facility without first coming to the Publications Office. Transfer lettering, often crooked or broken, routinely appeared for titles or heads. Graphic quality usually was dismal.

Inexpensive, quickly produced printed pieces of this kind are necessary on our campus, so we set out to improve the quality by developing the needed instructions and kit. The job wasn't easy. We decided several times that it couldn't be done. When we finally produced the kit, we were pleasantly surprised at how well users liked it and how closely they followed our instructions and design rules.

The kit contains:

1. cover sheet and instructions;
2. sheet with three predesigned cover panel options;
3. sheet of preprinted heads;
4. sample of typed inside panels;
5. sample of typed cover and mail panels;
6. four preprinted reduction forms for typing.

From these materials, it is possible to produce a flat, 8 1/2 x 11 brochure that folds into thirds (four panels are an option). The oversized panels are designed to be shot at 80 percent for printing. When reduced the typewriter type looks almost like typeset copy.

The sheet of preprinted headlines covers most needs and includes such words as registration, topics, program, speakers, and particulars. Departments clip what they need. Instructions tell what size and face to order for other heads and the title. The typesetting section of our office guarantees next-day delivery of up to 20 headlines for any department on campus.

The cover panel options in the kit include large vertical words: seminar, conference, and workshop. Departments add their conference titles in a horizontal position to produce a modern typographic cover.

Instructions for typing body copy include a discussion and examples of tabular material, spacing, and subheads, and a brief description of the design principles involved.

We feel these systems have vastly improved our service to the university in quality, cost, and efficiency.

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